

The MODERN LANGUAGE FORUM

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CONTENTS

Galdos' Acquaintance With German Literature.....	<i>Geo. F. Lussky</i>	41
Tres Aspectos De Vida No Brasil Nos Estados De Parana E Matto Grosso E Na Capital—Rio De Janeiro.....	<i>Maud M. Landes</i>	56
A Note on <i>La Conjuracion De Venecia</i>	<i>Robert Avrett</i>	65
A Pan American Assembly.....	<i>Vernette Trosper</i>	67
Area-Language German: A Retrospective Commentary.....	<i>Erik Wahlgren</i>	69
Gil Vicente E O Teatro Portugues.....	<i>M. A. Zeitlin</i>	85
Report On Membership.....	<i>Clara Bate Giddings</i>	88
The Role of the Soldier in the Human Comedy.....	<i>Christina Crane</i>	95
Reviews:		
L'Annonce Faite A Marie, Par Paul Claudel (Alexander G. Fite).....		109
Modern German (Harold von Hofe).....		110
German Life in Literature (Harold von Hofe).....		111
Japanese for Military and Civilian Use (C. H. Lee).....		112
Contos Do Brasil (Isabel Lopez de Herwig).....		112
Colloquial Russian (S. A. Mornell).....		113
Russian-English and English-Russian Dictionaries (S. A. Mornell).....		114
Introduction to Spanish (Robert Avrett).....		114
Conversational Spanish for Beginners (Robert Avrett).....		115
Cuentos Del Sur (Janice Hamilton).....		115
An American Pronouncing Dictionary (James Murray).....		116
L'Amour lointain de Jaufré Rudel et le sens de la poesie des troubadours (William A. Nitze).....		118

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GALDÓS' ACQUAINTANCE WITH GERMAN LITERATURE, AS REVEALED IN HIS NOVELAS ESPAÑOLAS CONTEMPORÁNEAS¹

GALDÓS DISCLAIMS ANY CONSCIOUS foreign influence in his works.² Clarín supports him in this assertion, though he points out that there is a similarity between the spirit in Galdós' Novelas and that which prevails in the English novels.³ W. H. Bishop, speaking of the Novelas, says: "So far as there is English influence in this literature, it may be said to be more in the form of example than as a direct component."⁴ Dickens is considered by critics the English novelist whom Galdós most resembles.⁵

French imitation and influence in Galdós' Novelas are rejected.⁶ The German novel is not mentioned by critics.⁷

The present paper makes no pretense at determining whether Galdós was influenced by German literature or not. All it attempts to do is to investigate the extent of his acquaintance with German literature, as revealed in his *Novelas españolas contemporáneas*. Nor does it claim to be exhaustive; for, in the first place, it is limited to the above mentioned Novelas; and, in the second place, many allusions to German literature may have

¹This paper is based on all the *Novelas españolas contemporáneas*, including those of the primera época. Edition used: Madrid, Librería de los Sucesores de Hernando.

²Geddes and Josselyn, *Marianela*, D. C. Heath, introd. p. XII.

³Clarín, *Galdós*, 1912, p. 26 (quoted in Cejador y Frauca: *Historia de la Lengua y Literatura Castellana*, VIII, 438.).

⁴W. H. Bishop, "Benito Pérez Galdós" in *Library of World's Best Literature*, Vol. XI, p. 6154.

⁵C. y F., p. 442, quoting M. Pelayo, *Crit. Lit.* 5 ser. 1908, p. 86.

⁶C. y F., p. 435/6, quoting J. M. Asensio—Fernán Caballero, pte. III, p. 174/5. But see reference under note 5: "se educó, por una parte, bajo la influencia anatómica y fisiológica del arte de Balzac."

⁷In the field of the drama which does not concern us here, however, Sudermann is mentioned. See C. y F., p. 442, quoting M. Pelayo (Ref. p. 439). *Crit. Lit.* 5 ser 1908, p. 86; and Geddes and Josselyn edition of *MARIANELA*, p. XII; and Bishop, p. 6162.

escaped my notice, while others were purposely omitted because they did not seem to be incontestably attributable to German literature.

The criteria that guided me in the preparation of this paper were: first, explicit mention of an author or a work; second, parallel passages that were so striking as to be beyond the pale of doubt an echo of German literature; third, striking similarities that are clearly reminiscences of German literature, though Galdós may have been unconscious of it himself.

By way of background it must be mentioned here that Galdós visited Germany twice; once in 1871 (72?) and once in 1888. His first trip took him to Strassburg, Mainz, Frankfurt, Biebrich, and Köln. On his second trip he went to Berlin, Potsdam, Hamburg, Altona, and Kiel.⁸ That he was anxious to take, at least, his first trip is explicitly stated. He says:⁹ "De este puerto (Havre) partí inmediatamente para París, donde sólo estuve una noche."¹⁰ (Apparently France did not interest him then.) Al siguiente día . . . emprendí mi correría solito, *ansioso de pasar la frontera de Alsacia y llegar a Strassburgo . . .*" And that this trip did not prove disappointing to him is attested by the fact that he undertook a second one.

As far as I was able to detect there is not a single reference to German literature to be found in any of the Novelas under consideration here before Galdós' first trip to Germany.¹¹ Then they mount in frequency.

There is only one statement in the Novelas concerning German literature *in general*. In EL AMIGO MANSO¹² one of the characters says, speaking of the poetry of Francisco de Paula de la Costa y Sainz del Bardel: "Hace pequeños poemas, fabrica poemas grandes, recorta *suspirillos germánicos* y todo lo demás que cae debajo del fuero de la rima."

The first German author mentioned in Galdós' Novelas is Gessner. In EL AUDAZ Pluma, one of the characters, being asked whether she liked pastoral poetry answers:¹³ "Yo he leído

⁸C. y F., Vol. VIII, p. 435.

⁹*Ibid.*

¹⁰Italics are mine throughout.

¹¹If we assume that 1871 is the correct date and not 1872.

¹²p. 87. (1882).

¹³p. 63. (1871).

a Longo, Anacreonte, Teócrito, *Gessner*, Garcilaso, Villegas y es fuerza confesar que hicieron églogas muy buenas. Estos de hoy no les llegan a la suela del zapato; y así puedo decir que la poesía pastoril me gusta y no me gusta, según y cómo, pues . . . ya ustedes me entienden."

That Galdós was acquainted with the works of Lessing—at least some of his critical works—seems plausible. In speaking of his historical research Sr. D. Cayetano says in *DONA PERFECTA*:¹⁴ "Yo pienso sacar todos esos nombres de la injusta obscuridad y olvido en que yacen. ¡Qué goce tan puro, querido Pepe, es devolver todo su lustre a las glorias, ora épicas, ora literarias, del país en que hemos nacido!"

There is nothing so unusual about this idea that it might not have occurred to many writers spontaneously. But still, if we consider that Galdós was beginning to take an interest in German literature at this time (after 1871) and that he began his study of it with the works of the middle of the eighteenth century (as will become clear from the following discussion) it seems reasonable to assume that he also tried to acquaint himself with Lessing, especially with his critical works dealing with Latin literature, since these would have some relation to the Spanish. If this assumption is correct (and I claim no more for it than that it is an assumption) then it seems plausible that Lessing's remark in his *Rettung des Horaz*: "Ich selbst kann mir keine angenehmere Beschäftigung machen, als die Namen berühmter Männer zu mustern, ihr Recht auf die Ewigkeit zu untersuchen, unverdiente Flecken ihnen abzuwischen, die falschen Verkleisterungen ihrer Schwächen aufzulösen, kurz alles im moralischen Sinne zu tun, was derjenige, dem die Aufsicht über einen Bildersaal anvertraut ist, physisch verrichtet" may have been consciously or unconsciously lingering in Galdós' mind. In both cases the speaker expresses his greatest delight in such research, and in both cases he is intent upon restoring to writers and works of the past their full and true merit.

When we read the following in *LA FAMILIA DE LEON ROCH*:¹⁵ "Era, sí un delicado lirio—dijo León y con nervioso temblor en su lengua, en sus ojos, en sus facciones todas—un lirio que convidaba con su pureza y su aroma al amor cristiano, a los honestos

¹⁴p. 168/9. (1876).

¹⁵Part II, p. 200. (1878).

goces de la vida," we think involuntarily of Heine's:

Du bist wie eine Blume
So hold und schön und rein;
Ich schau dich an, und Wehmut
Schleicht mir ins Herz hinein.

Mir ist, als ob ich die Hände
Aufs Haupt dir legen sollt',
Betend, dass Gott dich erhalte
So rein und schön und hold.

That Galdós knew Heine is proved by the fact that in *FORTUNATA Y JACINTA*¹⁶ he says of one of the characters: "Devoró el Fausto y los poemas de *Heine* . . ."

Schiller is mentioned twice by name in the Novelas. In *EL DOCTOR CENTENO*¹⁷ we are told that Alejandro Miquis: "A los cuatro años sabía leer, a los seis hacía prosa, a los siete versos, a los diez entendía de Calderón, Balzac, Víctor Hugo, *Schiller*, y conocía los nombres de infinitas celebridades." And in *FORTUNATA Y JACINTA*:¹⁸ "Todos ellos, a excepción de Miquis que se murió el 64 soñando con la gloria de Schiller, metieron infernal bulla en el célebre alboroto de la noche de San Daniel."

Two of Schiller's plays are alluded to. In *MARIANELA*¹⁹ it is said: "Teodoro con la Nela al hombro, y luego el palo con el sombrero de Gessler . . ." This undoubtedly refers to Schiller's *Tell*. In *LA DESHEREDADA*²⁰ *Tell* is again alluded to.

It would be surprising, indeed, if Galdós did not know Schiller's *Don Carlos*, since this play has a Spanish setting. And in *EL DOCTOR CENTENO*²¹ we read: "Centeno no acertaba a comprender para qué leía su amo aquellas tonterías . . . Don Víctor Hugo . . . Ruy Blas . . . esto sí era claro. Schiller . . . *Don Carlos* . . . también clarito."

Of Alejandro Miquis, one of the characters in *EL DOCTOR CENTENO*, it is said²² "El Schiller *hispano* había explanado sus

¹⁶Part II, p. 77. (1886).

¹⁷Part II, p. 37. (1883).

¹⁸Part I, p. 6. (1886).

¹⁹p. 122. (1878)

²⁰Part I, p. 72. (1881).

²¹Part II, p. 30. (1883).

²²Part II, p. 40. (1883).

ideas, como el tudesco, en su escenario inmenso, lleno de diversas figuras, con pueblo y todo." This shows clearly that Galdós was familiar with the structure of Schiller's dramas.

There is evidence that Galdós was interested in Goethe throughout the greater part of his mature life. He mentions Goethe by name for the first time in *FORTUNATA Y JACINTA*²³ which was written in 1886. But it will become clear from the following that his acquaintance with Goethe's works goes back considerably farther than this date.

Of Goethe's novels Galdós must have known the *Elective Affinities*, for he mentions them by name in *TORQUEMADA EN EL PURGATORIO*.²⁴

That Galdós knew *Werther* is shown by passages like these: "Pero estaba dispuesto a todo, hasta a volverme romántico y *Wertheriano*, a pesar de que los tiempos son tan poco propicios para que un hombre se ponga en semejante estado."²⁵ "Rubín no fué nunca aficionado a introducir de contrabando en clase, entre las páginas de la Farmacia químico-orgánica, el *Werther* de Goethe ó los dramas de Shakespeare."²⁶ "Apuesto a que te reirás de mí al leerme, pues no caen bien, en hombres de nuestra edad descreída, el misticismo amoroso de un Petrarca, ni la *fiebre de un Werther*."²⁷ "Y basta de Fritz. Ya ves cómo te he complacido, escribiéndote una carta absolutamente limpia de toda *murria Wertheriana*."²⁸

In *LO PROHIBIDO*²⁹ shoes are employed in a symbolical manner. They are said to reveal the character of the person wearing them. The hero of the story, having had a new pair of shoes made for his sweetheart, keeps them as a treasure but says of them: "Una falta les encontraba, y era que no teniendo suelas de uso, carecían de la impresión de la persona."

Furthermore they are regarded as a token of sensual love. "Pero hablaban bastante aquellos mudos objetos, (i.e. shoes)

²³Part II, p. 77. (1886).

²⁴Part I, p. 93. (1894).

²⁵*LO PROHIBIDO*, Part I, p. 125. (1884).

²⁶*FORTUNATA Y JACINTA*, Part II, p. 77. (1886).

²⁷*LA INCOGNITA*, p. 44. (1889)

²⁸*LA INCOGNITA*, p. 136. There is a "Werther-Stimmung" in this whole work.

²⁹Part II, p. 256. (1885).

y me decían mil cositas eloquentes y cariñosas. Yo no les quitaba los ojos, y de noche, durante aquellos fatigosos insomnios, ¡qué gusto me daba mirarlas, una junto a otra, haciendo graciosa pareja, con sus puntas vueltas hacia mí, como si fueran a dar pasos hacia donde yo estaba!"³⁰ This significance is brought out a little more clearly in another passage in the same *Novela*:³¹ Y cuando le dije: "Sí, esa mujer me tiene loco, me tiene enfermo, y como no la puedo adorar, estoy adorando sus botas hace muchos días, como si fueran su retrato," vi que la sabia luchaba entre reírse de mí y darme de bofetadas. Se puso muy severa, miróme de través, y vuelta a hacer preguntas: ¡pero qué preguntas! "¿Y quieres hacerme creer que habiendo puesto a sus pies³² tu fortuna, habiéndole ofrecido hotel, coche, rentas, lujo, te ha resistido? Díjele que sí, que ésta era la verdad pura, y soltó una carcajada, que me heló la sangre. Todavía estoy oyendo aquel Ja, Ja, Ja, que continuó con ella hasta la habitación inmediata, pues iba ya en retirada."

Finally, shoes are used in a hoax.³³ "¿Qué creéis que hizo? En cuanto fui a mi alcoba me enteré de la travesura. Se había puesto las botas de Camila, mis dulces prendas, y había dejado las suyas en el mismo sitio que ocupaban aquéllas y del propio modo que estaban colocadas! Confieso que me reí, pues el golpe tenía gracia."

This is all reminiscent of *Wilhelm Meister*. In book V, chapter 5 Philine says of her shoes: "Wie ich sie krumm getreten habe!", indicating that she had not always gone the straight and narrow path. In the same book in *Wilhelm Meister*, chapters 5 and 10, we find shoes used as a token of sensual love and also employed in a hoax similar to the one related in *LO PROHIBIDO*.³⁴

As a final proof that Galdós was acquainted with *Wilhelm Meister* MARIANELA must be mentioned. Critics have agreed, however, that "the type Nela is not altogether unlike that of Mignon,"³⁵ and so nothing more need be said here, though a

³⁰LO PROHIBIDO, Part II, p. 256. (1885).

³¹LO PROHIBIDO, Part II, p. 262. (1885).

³²The "shoes," the symbol of sensual love, suggest to her the phrase: "Habiendo puesto a sus pies" which ironically implies, "you have tried to seduce her" for she says she doubts that the girl: "te ha resistido."

³³LO PROHIBIDO, Part II, p. 267. (1885).

³⁴It might be added here that in one of his letters to his wife Goethe requests her to send him a pair of her old shoes.

³⁵Geddes and Josselyn, MARIANELA, D. C. Heath, p. IX.

number of striking parallels could be adduced.

Galdós must have read some of Goethe's lyrics. Some passages sound convincingly like echoes of Goethean poems. In GLORIA, Caifás, one of the characters, says:³⁶ "Me dan unas ganas de echarme al mar . . . ¡Qué bien se debe estar en el fondo, en el fondo!" This immediately calls to mind Goethe's *Der Fischer*:

Ach, wüsstest du, wie's Fischlein ist
So wohlig auf dem Grund,
Du stiegst herunter, wie du bist,
Und würdest erst gesund.

In DONA PERFECTA the following occurs:³⁷ "Rosario sentía un pavor inexplicable en presencia de aquel amistoso concurso. Alejábase de la vidriera y seguía adelante paso a paso, mirando a todos lados por si era observada. Sin ver nadie, creía que un millón de ojos se fijaban en ella . . ." This sounds very much like Goethe's *Willkommen und Abschied*:³⁸

Wo Finsternis aus dem Gesträuche
Mit hundert schwarzen Augen sah.

It might be objected here that similar statements are found in many works, or that the similarity is a mere coincidence. But it must be borne in mind that DONA PERFECTA contains many Goethean phrases, ideas, and indeed whole situations, as will be pointed out below. Hence it is more than likely that Galdós consciously or unconsciously was borrowing from Goethe here too.

In MIAU³⁹ we find a passage where the hero, speaking of his ideal aspirations, tells us how: "las rutinas de mi pensamiento, las falsas ideas adquiridas en el trato social," hinder him in the attainment of his ideal. He then continues with a remark which reminds us of Goethe's poem, *Erinnerung*, though the German lines express a positive and the Spanish a negative attitude. I shall place the passages in juxtaposition so that they may be compared.

³⁶Part I, p. 94. (1876).

³⁷p. 263. (1876).

³⁸Lines 7 and 8.

³⁹p. 226. (1888).

Willst du immer weiter schweifen?

Sieh, das Gute liegt so nah.

Lerne nur das Glück ergreifen,

Denn das Glück ist immer da.

Veo el bien muy próximo,

Y no me puedo acercar a él.

The Spanish quotation then goes on: "Dichosa tú si no comprendes esto." This seems to be suggested by the lines in *Faust*, where Faust, speaking of "die zwei Seelen" within himself, says to Wagner:⁴⁰ "Du bist dir nur des einen Trieb bewusst; O lerne nie den andern kennen!" The association of ideas in Galdós' mind is, I think, clear.

In EL DOCTOR CENTENO⁴¹ we read: "Es un perdido, ¡Lástima de talento! . . . Corazón demasiado grande y jamás harto de sensaciones . . . ¡Pobre Alejandro! Se consume en su propio fuego." The same idea is expressed in FORTUNATA Y JACINTA:⁴² "El corazón grande era un mal y había que recortarlo." This seems reminiscent of Goethe's *Ode to Berisch*:

Sei gefühllos!

Ein leichtbewegtes Herz

Ist ein elend Gut

Auf der wankenden Erde.

As to Goethe's dramas there is evidence that Galdós was acquainted with at least two of them. In Goethe's *Tasso* the following lines occur:⁴³

Es bildet ein Talent sich in der Stille,

Sich ein Charakter in dem Strom der Welt.

This idea is reflected in two of Galdós' Novelas: in *TORMENTO*:⁴⁴ "La vida hace los caracteres con su acción laboriosa, y también los modifica temporalmente, o los desfigura con la acción explosiva de un caso terrible y anormal . . ." and in *HALMA*:⁴⁵ "El fortifica su alma en la soledad, yo en el bullicio; yunque por yunque, no sé decir cuál es el mejor. Ciertamente es que si miramos a la doctrina pura y a su aplicación a nuestras acciones, él aparece con ventaja, yo con desventaja; pero miremos a los resultados

⁴⁰Faust: 1110.

⁴¹Part II, p. 50. (1883).

⁴²Part III, p. 397. (1886).

⁴³Act I, Sc. 2, line 305.

⁴⁴p. 226. (1884).

⁴⁵p. 156. (1895).

prácticos de una y otra forma de ejercer el ministerio, y entonces, ¿cómo dudar que la supremacía está de la parte de acá?"⁴⁶

The first Novela which affords evidence of Galdós' acquaintance with Goethe's *Faust* is DONA PERFECTA, written in 1876; the last one is LA RAZON DE LA SINRAZON, written in 1915. Hence Faust must have had an engrossing interest for Galdós throughout the greater part of his mature life.

In FORTUNATA Y JACINTA⁴⁷ it is said of one of the characters: "*Devoró el Fausto y los poemas de Heine . . .*" The same statement might perhaps be made of Galdós himself, for he seems to have had Faust ever present in his mind as is evidenced by the readiness with which he makes general allusions to it. For example, Isidora, one of the characters in LA DESHEREDADA, seeing two statues (or books) in the corner of Joaquín's library says:⁴⁸ "Ah! Esa pareja se ve mucho por ahí. Son *Mefistófeles* y D. Quijote, según me ha dicho Miquis." In LO PROHIBIDO⁴⁹ one of the characters says of a gentleman friend of hers: "No pongas esa cara de juez, después de haber sido mi *Mefistófeles*."

Finally, in GLORIA⁵⁰ one of the characters says: "No daremos a la santa señora un nombre verdaderamente propio y característico si no la llamemos *el Mefistófeles del cielo*."⁵¹ The idea here is, of course, that just as Mephisto is:⁵² "Ein Teil von jener Kraft, die stets das Böse will und stets das Gute schafft," so Doña Serafina, of whom the person is speaking above, is always trying to promote the good but is always achieving the bad.

That Galdós possessed more than a merely general or passing acquaintance with *Faust* is shown by numerous parallel passages. These range all the way from literal translations to free adaptations, none of which deny their kinship with *Faust*. A few specimens will suffice.

In MARIANELA⁵³ we read: "Nunca se le dió a entender que

⁴⁶The contrast between the VITA ACTIVA and the VITA CONTEMPLATIVA is also a prominent idea in Goethe's works.

⁴⁷Part II, p. 77. (1886).

⁴⁸Part I, p. 225. (1881).

⁴⁹Part II, p. 12. (1885).

⁵⁰Part II, p. 287. (1877).

⁵¹See also Part II, p. 294, where the same idea is expressed.

⁵²Faust: 1335.

⁵³MARIANELA, p. 54/5. (1878).

tenía un alma pronta a dar frutos si se la cultivaba con esmero. ni que llevaba en sí, como los demás mortales, *ese destello del eterno saber que se nombra inteligencia humana*, y que de aquel destello podían salir infinitas luces y lumbre bienhechora." This passage clearly echoes the lines in *Faust*:⁵⁴ "Hätt'st du ihm (i.e. dem Menschen) nicht den Schein des Himmelslichts gegeben: Er nennt's Vernunft . . ."

In DONA PERFECTA⁵⁵ the following is found: "Nadie aborrece más que yo las falsedades y comedias de lo que llaman alta sociedad. Creen ustedes que hace tiempo deseo darme, como decía no sé quién, *un baño de cuerpo entero en la naturaleza*." This "no sé quién" is, of course, Faust:⁵⁶

"O sähst du, voller Mondenschein,
Zum letztenmal auf meine Pein, . . .
Ach! könnt' ich doch auf Bergeshöhen
In deinem lieben Lichte gehn,
Um Bergeshöhlen mit Geistern schweben,
Auf Wiesen in deinem Dämmer weben,
Von allem Wissensqualm entladen,
In deinem Tau gesund mich baden!"⁵⁷

When we read in TORQUEMADA Y SAN PEDRO:⁵⁸ "no habría un ser humano que no tuviera al fin un momento en qué decir: *Ya no más, ya no más*," we involuntarily think of Faust's words:⁵⁹ "Verweile doch, du bist so schön."⁶⁰

The statement in FORTUNATA Y JACINTA:⁶¹ "Júramelo, ¡Ah! ¡qué tonta! ¡Como si los juramentos valieran!" immediately recalls Faust's words:⁶² "Rast nicht die Welt in allen Strömen fort, *Und mich soll ein Versprechen halten?*"

A parallel to "die grosse und die kleine Welt"⁶³ is found in DONA PERFECTA:⁶⁴ "No hay que hablarme, pues, de sociedades

⁵⁴Faust: 284/5.

⁵⁵p. 47. (1876).

⁵⁶Faust: 386.

⁵⁷See also lines 445, etc.

⁵⁸p. 83. (1895).

⁵⁹Faust: 1691-1706, especially 1700.

⁶⁰See also Faust: 11579, etc.

⁶¹Part III, p. 399. (1886).

⁶²Faust: 1716-1733, especially 1720.

⁶³Faust: 2051.

⁶⁴p. 48. (1876).

altas ni bajas, ni *de mundos grandes ni chicos*, porque de buen grado los cambio todos por este rincón."

When Cepillo, talking of all the presents he is going to give to his relatives when he attains wealth, says;⁶⁵ "A ti puede que te mande también un par de pendientes," we read: "Muy pronto regalas—dijo Nela⁶⁶ sofocando la risa ¡Pendientes para mí!" This sounds very much like Mephisto's remark:⁶⁷ "*Gleich schenken? Das ist brav! Da wird er reussieren.*"

Lastly, we meet with Goethe's *Das Ewig-Weibliche*.⁶⁸ This is found in EL AMIGO MANSO:⁶⁹ "*Lo femenino eterno—dije yo gravemente,—tiene leyes que no puede dejar de cumplir. No seas pesimista, ni generalices fundándote en hechos, que por múltiples que sean, no dejan de ser aislados.*"

Finally, to show Galdós' intimate familiarity with *Faust*, a number of instances must be adduced, which might be regarded as memory images or pictures that were deeply impressed upon Galdós' mind. Some of them are unmistakably distinct, others somewhat less so. However, all of them are recognizable. Even after elimination of all those instances that might appear rather remote or far-fetched, their number remains considerable.

On one occasion Marianela says:⁷⁰ "Estaba pensando que por qué no nos daría Dios a nosotras las personas *alas para volar* como los pájaros. Qué cosa más bonita que hacer . . . Zás, y remontarnos y ponernos de un vuelo en aquel pico que está allá entre Ficóbriga y el mar." A striking parallel to this idea is found in *Faust*:⁷¹ "O dass kein Flügel mich vom Boden hebt . . ." ⁷²

The situation described in REALIDAD:⁷³ "No, D. Carlos, él fué

⁶⁵MARIANELA, p. 148. (1878).

⁶⁶It is interesting to observe that Marianela is not only "not unlike Mignon" but that she also occasionally borrows phrases and ideas from Goethe.

⁶⁷Faust: 2674.

⁶⁸Faust: 1211. See also Marienbader Elegie.

⁶⁹p. 131. (1882).

⁷⁰p. 80. (1878).

⁷¹Faust: 1074-1099.

⁷²To be sure the desire to be able to fly is innate in human nature. But I know of no poet, who has made so much of this idea as Goethe. One need only read Witkowski: *Goethes Faust*, Note 1092-1099. I have given only the reference to *Faust* because there, as in MARIANELA, reference is made to the "sea." Moreover, it must be kept in mind that Marianela often borrows from Goethe, as is pointed out in note 66.

⁷³p. 262. (1889).

mi Mefistófeles. Yo estoy en mi oficina tan tranquilo, y se aparece allí este genio del mal y me saca por los cabellos para llevarme a lugares nefandos," clearly calls to mind the situation in *Faust*⁷⁴ where Faust is in his study and the unwelcome Mephisto enters and finally takes him off to other parts.

The allusion in *DESHEREDADA*:⁷⁵ ¡Cómo se reía Beethoven! Su alegría era como la de Mefistófeles disfrazado de estudiante" is, of course, to the scene in *Faust* where Mephisto disguises himself as Faust.⁷⁶

In *DONA PERFECTA* we encounter the following passages:⁷⁷ "Desde que puso el pie dentro de ella (i.e. room), Pepe reconoció en todos los detalles de la vivienda la mano diligente y cariñosa de una mujer. Todo estaba puesto con arte singular, y el aseo y frescura de cuanto allí había convidaban a reposar en tan hermoso nido. El hùésped reparó minuciosidades que le hicieron reír" . . . ; and "Querida prima"⁷⁸—dijo Pepe, con el alma inundada de inexplicable gozo—en todo lo que está delante de mis ojos veo una mano de ángel que no puede ser sino la tuya. ¡Qué hermoso cuarto es éste! Me parece que he vivido en él toda mi vida. Está convidando a la paz."

The atmosphere of both of these passages calls to mind the place where Faust enters Gretchen's room.⁷⁹ In fact the author seems, at least approximately, to have retained some of the very expressions in his mind. Compare, for example, *veo una mano de ángel* with *O liebe Hand so göttergleich*,⁸⁰ and *el aseo y frescura de cuanto allí había convidaban a reposar en tan hermoso nido* with *Hier möcht' ich volle Stunden säumen*.⁸¹

A striking case of similarity is found between a passage in *DONA PERFECTA*⁸² and the scene, *Martens Garten* in *Faust*.⁸³ Space does not permit to quote both passages in full. So I shall

⁷⁴Faust: Studierzimmer (1)-(2); especially lines 1178-1185 and 2051-2072.

⁷⁵Part I, p. 188. (1881).

⁷⁶Faust: 1847, etc.

⁷⁷p. 42. (1876).

⁷⁸p. 43. (1876).

⁷⁹Faust: 2687-2724.

⁸⁰Faust: 2707.

⁸¹Faust: 2710.

⁸²p. 176, etc. (1876).

⁸³Faust: 3414, etc.

proceed to make my comment directly. We must bear in mind that Galdós is not quoting *Faust* directly, but that he is drawing consciously or unconsciously upon his memory.

In both instances the girls, Gretchen and Rosario, are deeply concerned about the spiritual welfare of their respective lovers, whom they would like to have vindicate themselves of the suspicion of being atheists. Both girls confront their lovers with a blunt question. Gretchen says:⁸⁴ "Glaubst du an Gott?" Rosario says:⁸⁵ "¿Tú crees en Dios?"

Neither one of the men welcomes a religious discussion. When Gretchen broaches the subject to Faust he says:⁸⁶ "Lass das, mein Kind! Du fühlst ich bin dir gut . . ." Pepe under the same circumstances says:⁸⁷ "Rosario! . . . qué dices ahí? Qué locuras piensas!"

However, a direct answer is demanded. Gretchen says:⁸⁸ "So glaubst du nicht?" Rosario says:⁸⁹ "Contéstame."

Both of the men then give evasive answers as to their religious convictions. Faust says:⁹⁰

Mishör mich nicht, du holdes Angesicht!
Wer darf ihn nennen?
Und wer bekennen:
Ich glaub ihn?
Wer empfinden
Und sich unterwinden
Zu sagen: Ich glaub ihn nicht?

Pepe says:⁹¹ "*Rosario, hasta los malvados creen en él. Si existen ateos, que no dudo, son los calumniadores, los intrigantes de que está infestado el mundo.*"

However, the girls are not satisfied with the answers they receive. Gretchen says:⁹²

⁸⁴Faust: 3426.

⁸⁵p. 176. (1876).

⁸⁶Faust: 3418.

⁸⁷p. 176. (1876).

⁸⁸Faust: 3430.

⁸⁹p. 176. (1876).

⁹⁰Faust: 3431.

⁹¹p. 177. (1876).

⁹²Faust: 3466.

Wenn man's so hört, möcht's leidlich scheinen,
Steht aber doch immer schief darum;
Denn du hast kein Christentum.

Rosario says:⁹³ "¿Pero qué nos pasa?"

Having failed to attain any satisfactory information as to the faith of their respective lovers in God, the girls now test their belief in the devil. Gretchen expresses her apprehension of Mephisto and receives the noncommittal answer:⁹⁴ "Es muss auch solche Käutze geben." Rosario asks the direct question:⁹⁵ "¿Tú crees en el Diablo?", and we read: "El ingeniero calló. La obscuridad de la capilla no permitía a Rosario ver la sonrisa con que su primo acogiera tan extraña pregunta."

"Será preciso creer en él—dijo al fin."

As a final example we quote a remark made by one of the characters in *Lo Prohibido*:⁹⁶ "Soy un desdichado, que siempre llega tarde, y voy volteando por el mundo, de equivocación, queriendo siempre lo que no puedo tener. No doy un paso sin tropezar con una ley que me dice: '¡alto! Mi dicha está siempre en manos ajenas.'" The italics express tersely the theme of "Streben" which pervades the whole *Faust-drama*. But being in a despondent mood, just like Faust in *Studierzimmer*(2), the character in question feels that there is a limit set to his aspirations and that certain insurmountable external forces are determining his fortune. Compare "No doy un paso . . . alto!" with:⁹⁷ "Entbehren sollst du! Sollst entbehren . . ."; also: "Mi dicha está . . . manos ajenas" with:⁹⁸ (Der Tag, der) "Die Schöpfung meiner eignen Brust Mit tausend Legensfratzen hindert," and:⁹⁹ (Der Gott) "Der über allen meinen Kräften thront, Er kann nach aussen nichts bewegen."

This presentation does not represent Galdós' complete knowledge of German literature. No author would find occasion in his writings to mention, or allude to, all the works he ever read. Furthermore, this paper does not, as stated above, claim to be

⁹³p. 177. (1876).

⁹⁴*Faust*: 3483.

⁹⁵p. 176. (1876).

⁹⁶Part II, p. 156. (1885).

⁹⁷*Faust*: 1549.

⁹⁸*Faust*: 1560.

⁹⁹*Faust*: 1568.

exhaustive. However, from what has been presented, some rather interesting facts can be gathered: first, that Galdós was better acquainted with German literature than is usually assumed; second, that he did not study the older periods of German literature, but began his study of it with the works of the middle of the eighteenth century; finally, that Goethe was his favorite author and that his *Faust* interested him especially.

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TRES ASPECTOS DE VIDA NO BRASIL
NOS ESTADOS DE PARANÁ E MATTO GROSSO
E NA CAPITAL—RIO DE JANEIRO

Miss Porter e membros da seção portuguesa :

LOGO NO PRINCIPIO QUERO DIZER que não vou fazer um discurso literário nem profundo—não vou ocupar esta hora repetindo estatísticas a respeito do Brasil moderno, que todos os presentes com certeza já sabem, ou ao menos com facilidade poderiam encontrar nas páginas de livros e outra literatura nas boas bibliotecas desta cidade. Sei que são membros desta organização não somente porque querem aprender o português, mas também porque querem conhecer melhor o nosso grande vizinho ao sul,—o Brasil. Portanto, sem dúvida estão sempre lendo todas as notícias novas que encontram nas estantes de livros e periódicos sobre este assunto. Há outra razão proque não vou falar do Brasil de hoje,—mesmo porque não o conheço bem, talvez nem tão bem como os membros desta seção. Ainda outra razão é que o meu português é bastante limitado, pois há vinte anos não tenho tido ocasião de usar esta língua. Portanto o meu vocabulário não dá para discutir os problemas e os desenvolvimentos atuais dêste grande país.

Peço que tenham paciência comigo, enquanto conversamos familiarmente sobre algumas das minhas experiências, mesmo insignificantes e sem importância geral, na terra que foi a minha residência durante vinte e dois anos da minha vida.

É de admirar que em geral os norte-americanos tão pouco sabem a respeito do Brasil. Não há muitos anos uma colega minha em Brooklyn me perguntou se eu morava mesmo na cidade de Brasil. Eu a olhei como quem não compreendeu a pergunta e ela repetiu “Você mora na cidade de Brasil ou fora num bairro?” Fiquei um pouco encabulada, pois não queria mostrar-lhe que achei a sua ignorância deplorável. Portanto disse, “Você com certeza quer dizer Rio de Janeiro, não?” “Talvez,” respondeu ela. Outra moça num colégio americano perguntou se os brasileiros eram divididos em tribus!

Muitas vêzes pessoas me perguntam se não faz muito calor no Brasil. Pois devem saber que um país tão enorme tem muitos

climas. Tenho sofrido tanto do frio no Brasil como nos Estados Unidos e tanto do calor aqui em Califórnia como em Cuiabá, Matto Grosso.

Ainda muitas pessoas pensam que todos os brasileiros são pretos e que falam espanhol. Creio que cinquenta por cento dos norte-americanos diriam que o idioma do Brasil é espanhol. Uma cousa boa que esta guerra vai nos contribuir é melhor conhecimento do nosso ilustre vizinho—o Brasil.

Os meus pais foram ao Brasil logo depois de se casarem em 1880 e moraram neste país durante cinquenta anos mais ou menos. Durante aquele tempo tiveram dez filhos. Oito nasceram no Brasil, dois (eu e o meu irmão mais moço) nos Estados Unidos. Atravessei o equador pela primeira vez com menos de um ano de idade. Desde então o tenho atravessado mais sete vêzes.

PARANA

Creio que tenho mais saudades de Curitiba, a capital do estado de Paraná, onde passei os primeiros nove anos da minha vida, do que de qualquer outro lugar no Brasil. Morámos numa chácara pouco fora da cidade, num bairro chamado o Batel. Cinco de minhas irmãs nasceram em Curitiba. A família aumentou de tal maneira que foi necessário meu pai construir uma casa nova, isto é, alargar a velha. O quintal era grande com muitas árvores e plantas que davam sombra, flores lindas de toda a espécie, e também frutas de toda a qualidade—laranjas, tangerinas, maçãs, pêras, pêssegos, figos brancos e pretos, ameixas, cerejas, butiás, araçás, goiabas, pitangas, morangos, amoras pretas e vermelhas e muitas outras. Também havia um grande pinheiro não longe da casa que dava uns pinhões deliciosos. Creio que nunca tivemos experiência mais alegre do que a de apanhar aquelas nozes tão lisas e bonitas espalhadas no chão depois de cair uma pinha.

Há no estado de Paraná grandes pinheirais. Quando nova a árvore tem a forma de nossos pinheiros norte-americanos, mas perde pouco a pouco os ramos mais baixos e o pinheiro fica parecendo como grande guarda-chuva. As pinhas, que são do tamanho de cabeça de homem, caem depois da geada (bem como os "chestnuts" desta terra) e com a força da caída, abrem e os pinhões ficam espalhados pelo chão. Não prestam crus, mas cozidos em água fervendo ou assados nas brasas ou em cima do fogão,

são deliciosos. Também usámos o pinheiro novo como árvore de Natal. Enfeitámos às vêzes o pinheirinho vivo no quintal e festejámos aí mesmo com os presentes e os brinquedos,—porque no Brasil o Natal cae no verão quando faz mais calor. Os galhos estalam como traques quando queimam e no dia 4 de Julho sempre ajuntávamos um grande montão deles e ao anoitecer fizemos uma grande fogueira no campo e festejámos o nosso dia de independência. Convidámos todos os ingleses do nosso conhecimento tanto como os americanos para assistir a festa. A fogueira esquentava tanto o corpo como o espírito porque o quatro de Julho cae no inverno quando faz bastante frio no Paraná.

Além das flores, as frutas e os pinhões, gozávamos também muitos vegetais das hortas que plantámos. Comemos todos os vegetais que se acham nos "victory gardens" hoje aqui em Califórnia e muitos mais. Além das batatas inglesa e doce colhemos também a mandioca, o cará e o taiá. É da mandioca que se faz a tapioca e também a farinha sem a qual o brasileiro quasi não pode subsistir.

Ao menos duas vêzes por dia o brasileiro come arroz e feijão preto e farinha de mandioca. Bebe muito café e herva-mate, especialmente o mate chimarrão, que toma sem açúcar. Fui comprar umas bombas uma vez e o negociante achou que aquela feita de bambú era melhor porque não precisava de se lavar!

Como já disse, o brasileiro come muito feijão preto e bebe muito café forte. Consta que um casal alemão, recém-chegado da Alemanha na cidade de Blumenau, cuja população deve ser mais de cincoenta por cento alemã, ficou muito entretido ouvindo os negros falando sua língua. É verdade que se ouve tanto falar alemão que até os caboclos e as crianças da rua o aprendem. Afinal os alemães perguntaram a um negro: "Como é que você fala tão bem o nosso idioma?" O negro sorriu e disse: "Ora então! Como não devo falar alemão! Pois quando cheguei da Alemanha há vinte anos era tão branco como vocês, e vocês, bebendo sempre o cafézinho, dia após dia, e comendo feijão preto duas ou três vêzes por dia, em vinte anos se tornarão pretos como eu!" O espantado casal voltou imediatamente à sua patria. Esta história me faz lembrar de um moço brasileiro que viajou conosco uma vez do Rio até Nova York. Logo que desembarcámos êle deu um passeio pelas ruas da cidade. Quando voltou ao hotel estava mastigando "chewing gum" e, com os olhos arre-

galados e a voz admirada exclamou: "Até os negros estão falando inglês."

Voltemos a Curitiba—à Escola Americana. Com seis anos de idade matriculei e aprendi os abc's, a aritmética, a geografia, em fim tudo em português. Falava naqueles dias com tanta facilidade o português como o inglês. Em casa falávamos sempre o nosso idioma. Creio que as escolas norte-americanas poderiam imitar em alguns respeitos as escolas brasileiras. Logo nos primeiros anos as crianças são instruídas nas línguas estrangeiras, especialmente o francês, o inglês e o alemão. Quasi todos os brasileiros educados falam inglês e francês com mais ou menos facilidade. Uma criança aprende qualquer língua quasi sem fazer esforço e a pronúncia torna-se natural e sem afetação. Os professores da Escola Americana eram de várias nacionalidades.

As meninas do internato vinham sempre passar o sábado e os dias feriados conosco na chácara e *como* brincávamos e comíamos frutas! Os dias de carnaval era o nosso privilégio passar na escola, pois o edifício ficava rente à calçada e podíamos ver de perto os mascarados, os carros enfeitados e todo o povo brincando. As vezes um mascarado mais atrevido e esperto nos atingia com a sua bisnaga de perfume. Ainda tenho saudades daqueles dias tão sem cuidados, e repletos de cousas novas e divertidas.

Em geral andávamos a pé à escola, porém nos dias de chuva tomávamos o bonde que passava a porta. O bonde, puxado por dois burrinhos chegava ao fim da linha pouco acima da nossa chácara. Aquele ponto o condutor desatava os burros e os mudava para o lado de trás que se tornava então a frente do bonde, para descer de novo à cidade. As vezes, antes de se prender de novo os burros ao bonde, as chavêtas se afrouxavam e o bonde, achando-se livre, fugia o morro abaixo. Era muito divertido ver aquele bondezinho sem burros, sem condutor e sem passageiros descendo cada vez mais de-pressa até que chegava ao desvio quasi em frente à fábrica de mate onde os trilhos subiam um terreno pouco mais elevado. Aí esperava até que o condutor, cansado e irritado trouxesse os burrinhos para continuar a viagem. . . . Dez anos mais tarde voltei a Curitiba para ensinar na Escola Americana e achei bondes elétricos. Senti falta dos burrinhos!

Podia lhes contar muitas anedotas interessantes e engraçadas da nossa vida no estado de Paraná, dos piqueniques que fizemos,

dos passeios ao jardim público, das festas em casa e na escola, das jornadas a cavalo, de carro, carroça e até de diligência. Um passeio especialmente divertido foi aquele a Villa Velha.—Mas o tempo se esgotou! É preciso seguirmos viagem a Cuiabá em Matto Grosso.

CUIABA

A viagem foi bastante penosa e desagradável, mas também interessante e instrutiva. Durante uma semana viajámos por estrada de ferro,—e mais uma semana por paquete pelos rios Paraná, São Lorenzo e Cuiabá. O trem só andava de dia, pois o gado que pastava nos campos gostava de dormir à noite nos trilhos da estrada. Até de dia foi necessário parar a locomotiva às vèzes para tocar uma vaca ou um boi do caminho. Os primeiros dois ou três dias de viagem passámos entre fileiras e fileiras de café. Não se via nada senão café e o perfume das flores era bem agradável. De vez em quando via-se uma fazenda onde estavam secando o café num terreno especialmente preparado para este fim. Sentimos não poder desembarcar para visitar de perto uma dessas fazendas e conhecer melhor como se prepara o café para o mercado. O carro em que andámos não era confortável. Era bem antigo e quando chovia não era possível conservar-se enxuto. Vi até um homem usar guarda-chuva mesmo dentro do vagão. As noites eram piores que os dias, pois os hotéis que nos deram hospedagem eram muito atrasados e sem conforto. Dormíamos mal e os mosquitos, as mósas e o calor quasi fizeram-nos arrepender de ter iniciado a viagem. Finalmente chegámos a Porto Esperança onde tivemos a esperança de continuar a jornada com mais conforto. O paquete que nos levou pelo rio Paraná a Corumbá foi mesmo muito cómodo e pela primeira vez desde o início da viagem dormimos bem. Ao chegar em Corumbá avisaram-nos que o paquete que devia nos levar a Cuiabá demoraria dois ou três dias. Ficámos muito aborrecidos com esta notícia pois fazia um calor insuportável em Corumbá. Mas, como se diz no Brasil “O que não tem remédio, remediado está.” Não era possível seguir viagem de outra maneira senão pelo rio e só havia transporte duas vèzes por mês.

Quando afinal embarcámos, o que não foi o nosso desgosto em aprender que o nosso camarote acomodava somente duas pessoas e éramos quatro. Quasi todos os homens a bordo dormiam em redes no convés, porém não podiam se esconder dos mosquitos.

Me lembro bem daqueles dias de calor terrível, dos mosquitos famintos que nos atormentavam, as moscas que comiam dos nossos pratos,—a comida também, tão gordurenta, e temperada demasiadamente; mas felizmente me lembro com mais clareza e gôsto as fases interessantes e lindas daquela expedição. O rio Cuiabá segue uma volta após outra. O piloto do paquete deve ser muito esperto! Em lugares o rio é basante estreito e a corrente tão forte que não é possível evitar que o barquinho bata com grande força contra a margem do rio. Muitas vêzes era necessário alguns marinheiros ou outros empregados empurrarem com paus compridos até desembaraçarem o vaporzinho. De vez em quando o paquete se atracava à margem do rio perto de uma fazenda, para comprar carne, verduras ou outras comidas. Também para obter lenha para a máquina. Os passageiros ajudavam neste emprêgo, passando os pedaços de pau de uma mão a outra até atingir o lugar próprio a bordo. As margens do rio, enfeitadas de bosques, povoadas de pássaros, não se repetiam nunca. Parasitos e orquídeas lindas, borboletas de todas as côres, aves grandes e pequenas, amarelas, vermelhas, azues, verdes, se entremetiam na paisagem. De vez em quando via-se um macaco, uma paca, uma capivara, um camaleão ou outros animais bravos. Mas o bicho que, mais de todos, se encontra, é o jacaré. Durante a seca, quando as águas do rio abaixam e descobrem praias largas, centenas, até milhares de jacarés aparecem, procurando os peixes e outros animais que ficaram presos nos chárcos. Numa volta do rio meu irmão contou oitocentos jacarés aqueitando-se ao sol na larga praia. Não queria naufragar no rio Cuiabá!

Finalmente chegámos à capital de Matto Grosso—e comigo pensei, “É o fim do mundo—daquí adiante não há nada”! A cidade de Cuiabá difere muito da de Curitiba. Em 1916 quando primeiro a conheci, era uma cidade muito atrasada e feia. As ruas eram estreitas e mal alinhadas e calçadas a pedra tosca. Naquele tempo não seria possível usar carro nem automóvel nas ruas da cidade, pois as chuvas torrenciais que durante o inverno caíam em Cuiabá, deixavam grandes buracos entre as pedras irregulares. No tempo de chuva nasciam capim e plantas de várias espécies onde achavam terra suficiente para as raízes,—mas no verão, quando o sol batia com força naquelas pedras, as pobres plantas morriam. As casas, de um só andar, eram baixas, sem graça alguma, sem janela de vidraça, e dispostas no alinhamento do rua. O chão era revestido de mosaico ou simplesmente de tijolos. Os tetos eram de telha vã ou forrados de algodão. Quando

ventava muito ou vinha uma chuva forte entrava o cisco e a água pelo telhado. Não houve no meu tempo qualquer sistema de conservar a saúde pública. Quasi todos os cuiabanos sofriam de amarelão, simplesmente por falta de higiene. A água que servia de tudo vinha do rio onde as mulheres lavavam a roupa e também onde se despejava o lixo da cidade. Era preciso ferver e filtrar a água para beber. Logo que chegámos em Cuiabá meu irmão tratou de plantar uma horta. Era boa, incluindo mandioca, batata doce, tomates, alface, couve e muitas outras verduras, e também bananas e cana. Nunca na minha vida comí banana melhor. Tinha um sabor especial e parecia derreter na boca como sorvete. Comemos bem, porém deu bastante trabalho. Foi preciso carregar muita água e também cobrir as plantas mais sensíveis durante grande parte do dia. O sol queimava como brasas vivas. Não se podia comprar verduras e poucos se incomodavam a plantar hortas ou frutas. A comida principal de Cuiabá era peixe, que era muito barato. O pacú era a peixe mais comum e, ao meu gosto, o melhor. Me disseram que, se eu comesse cabeça de pacú, nunca mais sairia de Matto Grosso. Para mostrar que não acreditava nesta superstição, comí uma e aqui estou em Califórnia!

Encontrava-se nas ruas de Cuiabá muitas pessoas com papos, uns tão grandes que era preciso suspendê-los com tira de pano ao redor do pescoço. Me disseram que não é papo muito sério, pois muitos, especialmente as crianças, perdem-no depois de algum tempo.

Apesar dos grandes rebanhos de gado no estado era difícil comprar leite, e manteiga somente enlatada encontrava-se no mercado. Muitas vezes foi necessário minha cunhada refinar o açúcar, e até o sal para a mesa.

Fazia tanto calor nesta cidade que os residentes preferiam dormir em redes em vez de camas. Em todas as casas encontravam-se grandes ganchos em todos os cantos dos quartos. De dia a rede ficava enrolada em molho e jogada num canto do quarto. De noite ficava suspensa nos ganchos. A maioria do povo deitava-se sem se despir, e cobria-se bem para não deixar os mosquitos os molestarem. Mosquiteiros serviam para aqueles que preferiam dormir em camas.

Em Cuiabá também havia um bondezinho puxado por burrinhos cinzentos, e eram tão pequeninos que era preciso emprestar

um cavalo para ajudá-los a subir o declive em frente a nossa casa. Experimentaram com locomotiva, porém as faíscas da lenha queimavam a roupa dos passageiros e logo abandonaram esta idéia. Creio que hoje há em Cuiabá bondes elétricos.

Sendo a única professora na nossa escola tive o que fazer! Começava as aulas às sete da manhã e continuava até às quatro da tarde. Os alunos, de toda a idade desde cinco anos a dezoito, eram bem interessantes. Duas meninas eram sobrinhas de um ex-governador do estado e filhas da dona de um grande engenho de açúcar o rio abaixo. Outro menino e sua irmã eram filhos de um deputado. Três meninas (pretas) eram filhas de um professor do liceu. Outros, filhos de membros da nossa igreja, eram em geral muito pobres. Ensinei toda a matéria, desde os abc's em português a francês. As crianças logo aprendiam a usar as expressões cotidianas em inglês, como as saudações e os pedidos de cada dia.

No fim do primeiro ano quiz fazer uma festa para as crianças. Com grande dificuldade conseguí obter gelo da cervejaria para fazer sorvete. Também não foi fácil ajuntar os ingredientes de um bôlo americano. As ruas, mal iluminadas com os candelários a querosene me causaram muita desgraça. Andando de-pressa, porque já era quasi hora do culto e eu devia tocar o órgão, quis primeiro fazer umas compras na padaria. Porém, pouca distância da porta me achei presa num lamaçal fundo, mesmo na calçada. O padeiro, que começara uma taipa nova de adobes, não se lembrou de avisar os transeuntes de maneira nenhuma da existência da lama! Comprei açúcar, uma lata de manteiga e um saco de farinha de trigo e continuei à igreja para avisar o ministro que não podia tomar parte no culto por causa da lama, e voltei para casa. Pouco antes de chegar atravessei a rua. No escuro não vi um pedaço de trilho solto, deixado no meio do caminho. Tropecei e caí no chão, espalhando os embrulhos. Me levantei, contente porque não tinha quebrado osso nenhum, ajuntei os sacos e de novo agarrei o caminho. Quando cheguei à cozinha e olhei para trás, vi dois pequenos traços brancos no assoalho. Quando caí, os sacos ficaram furados e o açúcar e a farinha deixaram rastros brancos no chão. É uma história comprida, e não quero aborrecê-los. Fiz o bôlo, o sorvete, preparei os brinquedos e tudo mais e convidei as crianças. Creio que nenhuma jamais experimentou sorvete e todas tiveram medo do frio,—não quiseram nem provar. O bôlo também não acharam

do seu gôte. Aproveitei muito dessa experiência. Meus alunos me ensinaram uma lição importante. Não é sempre conveniente fazer aos outros o que agrada a nós mesmos, mas devemos procurar saber o que mais agrada aos outros e fazer aquilo, ainda que seja contrário à nossa idéia.

Em tempos passados Cuiabá era uma cidade bem importante por causa do ouro que aí se encontrava. Um conhecido nosso me apresentou umas pepitas de ouro que me disse ter achado no seu próprio quintal. Depois de desaparecer o ouro, a cidade adormeceu e é só agora que os aeroplanos, voando pelo interior, estão despertando o povo, e Cuiabá começa a sentir movimento e vida nova.

Enquanto procurava instruir alguns poucos cuiabanos durante os três anos que morei em Matto Grosso, aprendí muito mais e aproveitei as experiências duras tanto como as agradáveis. . . . O tempo não dará para lhes contar mais da minha vida no interior.

RIO DE JANEIRO

Passei três anos na capital, Rio de Janeiro, antes de regressar aos Estados Unidos. A vida nesta grande cidade moderna não difere muito da vida em qualquer outra grande metrópole do globo. Porém apresenta ao visitante aspectos interessantes e passeios agradáveis, estando verdadeiramente cercada de belezas naturais que a tornam uma cidade única no mundo. Inteiramente circundada por morros e florestas, possui um clima agradável e ameno, e oferece ensejo para excursesões fáceis e passeios deliciosos.

Creio que ninguém jamais escreveu descrição adequada deste lindo pôrto e eu não vou nem tentar. Acho que as fotografias falam muito mais eficientemente do que palavras e com mais clareza e fôrça. Portanto vou lhes mostrar algumas e trato de responder perguntas se quiserem fazê-las.

Também tenho aquí algumas amostras de rendas brasileiras, e de outros produtos típicos do Brasil. Talvez darão uma pequena idéia ou impressão de um povo que devemos conhecer melhor.

MAUD M. LANDES

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A NOTE ON *LA CONJURACIÓN DE VENECIA*

In Act II, Scene ii, of *La conjuración de Venecia*, a voice which Laura declares is that of Rugiero's boatman is heard singing offstage. The words of the song and the stage directions follow.

(Cantan á lo lejos los versos que siguen,

acercándose cada vez más la voz.)

En hora fatal Leandro
Cruzaba una noche el mar,
Diciendo á las recias olas,
Dejadme llegar allá;
Que la prenda de mi alma
Esperándome estará.
Si queréis mi triste vida,
A la vuelta la tomad . . .

(Va apagándose el canto.)

Dejadme llegar . . .

Dejadme . . .

Verla y espirar . . .¹

The song obviously refers to the Greek story of Hero and Leander, and textual evidence would indicate that Martínez de la Rosa's source of inspiration could well have been the following sonnet from Gutierre de Cetina.

Leandro, que de amor en fuego ardía,
Puesto que á su deseo contrastaba,
Al fortunoso mar, que no cesaba,
Nadando á su pesar, vencer quería.

Mas viendo ya que el fin de su osadía
Á la rabiosa muerte lo tiraba,
Mirando aquella torre en donde estaba
Ero, á las fieras ondas se volvía.

Á las cuales con ansia enamorada
Dijo: "Pues aplacar furor divino,
Enamorado ardor, no puede nada,
"Dejadme al fin llegar de este camino,
Pues poco he de tardar, y á la tornada
Secutad vuestra saña y mi destino."²

A comparison of the two poems will show the strong resemblance of texts, and it is very probable that the sonnet of

Gutierre de Cetina was known to the scholarly Martínez de la Rosa, since this sonnet had been quoted as early as 1580 by Fernando de Herrera in his *Anotaciones a las obras de Garcilaso de la Vega*.³

ROBERT AVRETT

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¹*Obras dramáticas de D. F. Martínez de la Rosa*, Madrid, 1861, II, 330.

²*Obras de Gutierre de Cetina*, edited by D. Joaquín Hazañas y la Rúa, Sevilla, 1895, I, sonnet CXXIV, 111-112.

³*Ibid.*, footnote to p. 112.

A PAN AMERICAN ASSEMBLY

WHEN PAN AMERICAN DAY rolls around, the Spanish classes are usually called upon at the last minute to present an Assembly program. This year my Spanish class planned in advance for this occurrence.

We decided to have a quiz program that would arouse the interest of the whole school in all things American. A month before the Assembly, we sent out a bulletin asking each conference group to elect a representative and an alternate to participate in a quiz program on Pan American Day, and we urged each group to help its delegate prepare for the contest. The school librarian set aside a special section for Pan American references during this time, and she assisted anyone who came to her for material.

Along with the usual questions on Latin America, we mixed in some that would give the presentation verve, such as: "We are going to dance for you. We want you to tell us the name of the dance, and the country the dance came from." We had thirteen couples who danced in turn: the Tango from Argentina, the Conga from Cuba, the Samba from Brazil, and the Rhumba from Cuba.

Similar questions were: "Our Portuguese quartet is going to sing. We want you to tell us the name of the song, and the name of the popular composer who wrote it." The song was "Brazil," and the composer, Ary Barroso. "Our Mexican bombshells will sing. We want you to tell us the name of the song, and whether it is cowboy or hillbilly music." The answer was "Allá en el Rancho Grande," a cowboy song.

The twenty contestants sat on the left side of the stage. They were called up before the mike one by one and given thirty seconds to answer each question. The judges sat at a table at the back of the stage and rang a cow-bell when the time was up.

The dancers and singers made entrances and exits from the right drops. For costumes, the boys wore white shirts and light cords and sombreros and sarapes. The girls wore peasant blouses and short, full, colored, flowered skirts.

For atmosphere, we had a sleeping Mexican on each side of the stage, front. During the pauses while the contestants were

trying to guess the answers, the M.C. would make stage business of trying to wake up the Mexicans. If the answers were too far off, the sleeping Mexicans would come to life and make fun of the contestant. One of them beat a decorated Cuban drum for the Conga line and bridge.

We started the program by saying the pledge of allegiance to the Flag of the United States in Spanish. Following this, we had the drawing for a sarape raffle which the Spanish class had sponsored. The sleeping Mexicans woke up enough to pull all sorts of things out of their hats while the Student Body President was drawing the winning raffle tickets from a sombrero. The money raised from the raffle was contributed to the school stamp and bond fund.

Needless to say, a semester's preparation was necessary to stage this assembly, but the program was so well received, we felt that it was worth all our efforts. Moreover, it was fun and supplied motivation for our regular class work.

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AREA-LANGUAGE GERMAN: A RETROSPECTIVE COMMENTARY

ON AUGUST 12, 1943, the writer was asked whether he would be willing to drop civilian commitments at UCLA and take over the task of planning and directing an intensive course in oral German for the Army Specialized Training Program. After some hesitation he accepted, though not without misgivings. For one thing, the program was to start at once, the trainees already having arrived. For another, the writer is primarily interested and qualified in the Scandinavian languages, and despite his experience as a teacher of German, so radical a departure on short notice from comfortable routine filled him with apprehensions concerning his fitness for the task. In the third place, whatever information could be gleaned as to the purposes and methods of the proposed instruction was vague and contradictory. Feeling like a missionary about to be cast adrift on a cannibal isle, the Senior Professor of ASTP German sat down to marshal his resources.

These resources consisted to begin with of five foreign-born assistants, all native speakers of German, called in from the outside and paid from Army funds to assist in the instruction. Each of these assistants bore the title Informant in German; later they came to be known as Drillmasters. The assistants, two of them ladies, were introduced to the writer within three hours of his acceptance of the task. Only one of the five had the writer known previously; during the period of association he came to know and esteem them all.

Further resources unfortunately included copies of the pamphlet *Outline Guide for the Practical Study of Foreign Languages*, prescribed by military headquarters as required reading in the course. The precepts of this *opusculum* seeming to have little bearing on our problems, we jettisoned it and proceeded thereafter with greater peace of mind.¹ Simultaneously, a textbook had arrived, the sixth edition of B. J. Vos, *Essentials of German*. Excellent as this work is in its way, it was never intended for an intensive oral course. For the most part we relied upon it as a work of reference.

¹The material in the pamphlet seems largely intended to aid in the study of unknown dialects, especially the primitive languages.

The last item on the list of resources was the definite information that this course was to comprise the language aspect of a teaching program known as Area-Language; that the program would run for three consecutive twelve-week terms; that seventeen class hours a week in German would be required of each trainee, five hours being allotted to instruction in grammar and syntax by the Senior Professor, twelve hours to oral drill in groups of ten men each under the direction of a Drillmaster, all drill sections to be supervised by the Senior Professor.

With these facts in mind, the writer hastily improvised a plan and issued preliminary instructions to the Drillmasters. Four days later, on August 16, the new experiment began with 51 (later 52) trainees. The pattern was as follows: Each morning, Monday through Friday, the Senior Professor met with the entire group of trainees and lectured on grammar and vocabulary. Drillmasters were required to attend at least one such session weekly. This was called the syntax hour. Six days a week the men met as stated in groups of ten for a two-hour period of German conversation with a Drillmaster. These were the so-called drill sections. During the first term this arrangement suffered under the handicap of having been introduced in the middle of a regular University term, the Summer semester, so that practically all classroom space had been preempted by civilian classes. In consequence, on certain days some drill sections were forced to meet before the syntax lecture, some after, and still others, split in two, both before and after, greatly to the annoyance of all concerned. During the second and third terms it was possible to arrange the syntax class consistently at 8 a. m., so that the drill period intended to buttress the day's grammar lesson **could not** fail to follow it. This was satisfactory.

Materials discussed and information imparted during the syntax hour constituted an outline or framework of grammar and vocabulary around which the rest of the work was organized. For the sake of convenience in reference, the elementary textbook mentioned above was used during the first term. Thereafter it was abandoned. This text had a **certain advantage in being** organized according to a logical plan, with the disadvantage of not being organized for our specific purpose, and had therefore to be used eclectically and supplemented every step of the way. Since the stress was to be on oral proficiency, the Senior Professor decided to ban use of the textbook at least during the first

week in order to establish habits of pronunciation before eye-minded trainees decide for once and all to pronounce *viel* and *zu* like English "vile" and "zoo." This experiment was rather successful. But in carrying it out, the Senior Professor experienced a major shock.

During the first hour of instruction the trainees, sitting alert and expectant, were given a small vocabulary consisting of thirteen nouns, four adjectives, the nominative and accusative forms of the definite articles and of some of the personal pronouns, and the words *dies*, *das*, *ja*, *nein*, *nicht*, *hier*, *dort*, *habe*, *hat*, *haben*. The nouns selected were limited to objects common to all classrooms. After careful drill on the words, the trainees were required to repeat the well-known short sentences "Habe ich den Bleistift?" "Dies ist der Tisch," and so on. In conclusion, the enthusiastic Senior Professor asked whether there were any questions. Up went a hand. One of the men wanted to know whether "those of us who have had no German previously are going to be at a disadvantage?" Thoroughly shaken, the instructor put the question: "How many of you have studied German before?" Sixty per cent of the trainees had had German in amounts ranging from one year in high school to three years in college! The instructor had naively assumed that all the trainees were beginners, innocent of German. Faint and foolish, like Gessler motioning to Tell on the narrow ledge, he waved the trainees from the room and retired to meditate.

Within a few days the writer was able to examine the personnel records of the German language unit. These records confirmed the preliminary diagnosis. The trainees were a diverse lot in point of family background, formal education, linguistic aptitude, and previous language training. In theory, only those men were sent to the unit who had demonstrated linguistic aptitude. This was determined partly by means of a language aptitude test administered by the Army. The writer has not had access to the test but can testify that, with certain exceptions, there was good correlation between the trainees' scores on the test and the quality of their work in German. Just how seriously the military authorities applied this criterion, however, is shown by the extreme range of scores, from 3 to 58. With 28.8 as the median for the fifty-one men, there were ten with scores of 15 or lower, and twelve with scores of 40 or higher. In short, far from being a "handpicked" unit in respect of language sense, these men exhibited quite as

great a variability as any fifty men chose at random! The Army had applied, in part, one further criterion: Taking the knowledge of a language other than English for *prima facie* evidence of language aptitude, the military included in the group, despite low aptitude scores in many cases, a group of men chosen because of home training in a foreign language. German, Yiddish, Czech, and Italian were the languages concerned. Except where these men had at least average linguistic aptitude as determined by the Army test and by the writer's independent observations, the quality of their work was decidedly poor. Twelve men, *ten* of whom were "native" speakers of a foreign idiom, were so wanting in talent as to be useless for military language purposes; of these twelve, no fewer than six flunked out eventually. The catch was precisely that the ten men referred to *were* native speakers, having learned another language along with English in the home. But special ability to learn an *unfamiliar* language they had none. This is not surprising, to be sure.

During the first term, the trainees were placed in drill sections quite at random. In view of differences uncovered in aptitude and previous training in German, it was decided at the beginning of the second term to sift them and place together men more nearly equal in performance. This experiment was watched carefully and proved successful enough to continue during the third term. For variety's sake the sections switched Drillmasters on an average of once a month beginning the second term.

The following quotation is from a directive issued by the Senior Professor to the Drillmasters after the third week of the program:

The purpose of this course is to teach the men to handle the German language effectively as a means of oral communication for general liaison and administrative purposes. We shall employ whatever means are available to that end. We must give the students an accurate understanding of German speech at all levels. But it must be borne in mind that we are not training singers, actors or public speakers, and that our aim is to develop, not beauty of diction or elegance of phrase, but practical competence in the realm of everyday affairs. The soldiers will have to deal with enemy soldiers, especially prisoners of war; with minor government officials, teachers, and policemen; with business and professional men; with farmers and their families; occasionally,

perhaps, with spies and troublemakers of various kinds. Some of these people will be cultured; the majority will not. Our German-speaking American soldier must make himself understood by all of them, and must be able to understand them all. Unless he has a grasp of idiom and an orientation in "dialect geography" he may find the latter task more difficult than the first. The training we give, then, must be diversified in character.

It having been stressed from the beginning that oral proficiency was the prime desideratum, the writer felt justified in elaborating a bit on his own hook, as just set forth. Actually, the writer's directive to his assistants is much more explicit than anything ever received on this subject from the War Department. In the main, we were left in the dark as to what the Army really intended to do with the trainees. The writer's belief that oral proficiency was primarily desired was presently confirmed however, by a War Department directive dated September 13, stating that "the primary objective of the language training is fluent speech in a modern foreign language . . . Ability to read and translate are not required objectives, unless explicitly requested. Instruction in the written language should be given only as a means to greater facility in the spoken language . . . The most satisfactory instruction for ASTP trainees will be that which gives them a speaking knowledge of the language they study." In pursuit of this objective the Senior Professor assigned from week to week topics for conversation in the drill sections, based on prescribed minimum vocabularies and implemented by grammatical explanation and drill, with stress on conjugation, declension, word order, and use of prepositions. It being impossible to draw a clear line between "syntax" and "drill," considerable drill was of necessity carried out during the lecture hour.

The first day's vocabulary described the objects in a classroom. Then followed, on succeeding days, the parts of the body; articles of clothing; objects visible from the window; things to eat and drink; the city; the country; travel; the equipment of a soldier; the duties of a soldier; the previous life and experiences of the trainees; military ranks and details of army organization, etc. Throughout the first half of the course the conversations were rigidly prescribed for specific days; thereafter greater latitude was allowed the Drillmasters, who soon developed variety in their methods. At all times they were encouraged to improvise, to add,

and to adapt, as long as they adhered to the spirit of their instructions. There was but one inflexible rule, namely that only German was to be used during drills, and translation was permitted only in exceptional instances. In the beginning, when vocabularies were small and grammar slight, this was tryingly difficult. Well along in the course the opposite phenomenon set in: a difficulty in selecting suitable topics of conversation without undue repetition, so well had the field been covered. Consciously or unconsciously, the trainees came to suffer from that inherent defect of the exclusively conversational method, the lack of any true philosophical basis for it.

It was observed that the greatest progress in grammar was made during the first term. Thereafter the trainees' vocabulary and general powers of expression increased, whereas grammar, by which is here meant *accuracy* of speech, appeared to remain at a constant level, barely holding its own. The growing power of aural comprehension, even in the poorer students, while an excellent sign in itself, contributed to an impression that the men were more thoroughly grounded in German than actually was the case. Despite the stress on oral techniques, the writer at no time departed from his basic conviction that a grounding in grammar is for adults the nearest to a reliable substitute for years of experience and drill. Experience with the ASTP confirms the writer's belief that a *combination* of grammatical analysis and the reading of texts on the one hand with direct method approaches on the other promises optimum results for the average student, given, of course, concentration and the will to learn. Without these last named factors, all methods are ineffective. With them, the precise nature of the method diminishes in importance.

To counteract a certain sovereign attitude on the part of the men toward the requirements of German syntax, and particularly in order to drill strong verbs, adjectival inflections, and model auxiliaries, a review grammar was introduced in the second semester and continued throughout the course. This was Röseler, *German in Review*, a text divided into many short lessons no one of which treats of more than a single topic. A minimum of 20 minutes a day with this book became mandatory for all drill sections and served to check carelessness in grammar. It did not increase vocabulary and it offered no reading matter. As the men generally expressed a desire to read, they were provided with easy readers. Each of the five sections was given a different reader, and after several weeks readers were exchanged. The experi-

ment continued until each man on the average had gone through three texts. These readers were: *Leicht und neu, Bilderfibel, Meine sämtlichen Werke, Geschichten um Bübchen, Lustige Stunden*. These works were read both intensively and extensively in the drill sections, but were never discussed during the syntax hour. The trainees were asked to summarize the stories and to comment. This varied the monotony of the drills. During the second term J. A. Pfeffer's recent text, *Civil and Military German*, was adopted. It contains a good deal of unappetizing German—technical and administrative material—plus a number of useful dialogues. The dialogues were assigned practically as memory work and acted out during lecture hour and drill periods. A majority of the "straight" articles in the text had been gone through in one form or another when the language unit was suddenly dissolved six weeks before completion of the nine months' course.

As indicated above, the writer felt that a competent grasp of modern German cannot be developed without analysis of written materials. Government proclamations, newspaper jargon, advertising clinchés, military and technological idiom, all these modern man takes in through the eye rather than through the ear. What is true of one's mother tongue follows for the other *Kultursprachen*, however the situation may be with Choctaw or Burmese. The ASTP trainees, many of them college graduates, were accustomed to using books. We encouraged them to employ this skill rather than suppress it, and the trainees were provided with a reference shelf in the library consisting of dictionaries and handbooks. Several dictionaries of **German military terms** were provided by the War Department. In addition, the men were frequently asked to write exercises and independent compositions on the blackboard, or hand them in on paper; some did so voluntarily to improve their German. The majority felt that this strengthened their grasp of the oral speech because it compelled them to work at home instead of attempting to bluff in the classroom. In these compositions stress was laid primarily on colloquial speech. To be sure, a real grasp of written German was not achieved under the conditions imposed. It is fortunate, however, that instruction was not confined to oral work alone, for a number of times confidential requests came in from Military Intelligence as to the proficiency of the group or of individuals, and usually the ability to read and write German was included as a special object of inquiry. Had the War Department expected us

to discount its insistence on oral presentation? All the writer can say is that the well-known conservatism of the college professor brought about at least some measure of balance between radical methods and center-of-the-road language teaching.

The War Department was much concerned with fluency ratings and their interpretation in terms of grades, and several communications were received to this effect. This matter of grading posed many problems, particularly in view of inequalities at the start of the program. Were the trainees to be graded relative to one another or on an absolute basis, *id est*, relative solely to certain arbitrary goals? A War Department directive issued in February of this year indicated the latter of these two aims as its choice. We meanwhile had struggled along as best we could, always bearing in mind that the grades we assigned the trainees would be recorded by the University and grant civilian credit in terms of traditional grade interpretations. In civilian German courses we segregate beginners from those who are ready to tackle *Faust*; but in the ASTP, freshmen and seniors, as it were, were lumped together. Suffice it to say that the question of grading was a constant source of anxiety to the students, tied up as it seemed to be with the question of their future in the armed forces. The Senior Professor was in sole charge of assigning grades, but in no case did he do so without careful consultation with the Drillmaster concerned. Gratifyingly enough, differences of opinion were slight, once the Drillmasters grasped the problem.

Something must be said about tests. The men received frequent oral tests, but an occasional test was in writing. True-false tests were used on several occasions, in syntax and in drill sections both. Some of the sentences were grammatical in character: "*Der Satz der Mann beisst den Hund* heisst in der Vergangenheit *der Mann biss den Hund*." Some questions involved logic: "*Da ich ihn nie habe rauchen sehen, weiss ich bestimmt, dass er nie raucht.*" Other questions required knowledge of a specific fact or recollection of a passage read; still others hinged on the meaning of a word or phrase. Inevitably some of the questions led to lively debates during which the instructor had to justify his interpretation. Results for this type of aural comprehension test were satisfactory. Greater hazards were involved in testing oral skill. Sentence completion exercises were useful, but free compositions brought forth monstrosities. On one occasion the trainee was asked to visualize himself as alone and separated

from his unit in hostile territory. Meeting an ignorant German farmer in pitch dark, he is interrogated. It being useless to imitate the farmer's dialect, the trainee acts casual, impersonates a fairly well educated German from distant parts, and saves himself by spinning out a yarn as colloquially as possible. The immediate reaction to this question was the alarmed inquiry "Are you training us to be spies?" The answers furnished much amusement. Two of the trainees found it necessary to cut the knot by murdering the farmer, and for this linguistic indiscretion they received, *ohne weiteres*, an "F."

One day the Senior Professor was privileged to confer at length with a major in the Army who had been charged with surveying ASTP language work. This officer—in civilian life a professor of sociology—had a good command of German. He asked numerous questions and was in turn able to answer some. He produced a printed examination intended for the trainees, a true-false test for aural comprehension. It was at once apparent that these questions were philosophical rather than colloquial in tone. But owing to the nature of the training being given, the writer was confident that the trainees would do well on the test, and such proved, in the writer's opinion, to be the case. Subsequent experimentation confirmed the impression that the reasons for false replies to some of the questions were philosophical rather than linguistic in character. Results of this examination—*is it* was considered in the light of an experiment—tallied with other criteria employed in gauging aural comprehension. Speaking of the class as a whole, aural comprehension as thus tested seemed to bear a definite relation to oral facility. The experiment cannot be considered conclusive, however. No objective test of speaking proficiency was received from the outside, and no satisfactory one was devised by the local staff.

During the early days of the course the amount of time allotted to syntax seemed short in proportion to the hours of drill. Later on, but particularly during the third term, the syntax period became monotonous and appeared in consequence too long. External circumstances beyond our control were partly responsible for the flagging interest. It proved difficult to hold the attention of fifty men for a lecture on grammar, much of which by this date was necessarily repetitious in character. For the third term, incidentally, drill hours per week were lowered from twelve to ten, relieving trainees and staff members from Saturday at-

tendance. No complaints were registered.

Syntax instruction throughout was conducted by the Senior Professor, five hours a week. The drill sections, for a total of 60 hours weekly (later 50) were carried by the Drillmasters, but at various times the Senior Professor took over and conducted the various sections. At all times he supervised the five drill sections by prescribing the exercises to be followed and by personal attendance and participation. Each drill section was visited from three to six times weekly, on an average four times a week for a period ranging from ten minutes to half an hour. As the sections met at various times from early morning to late afternoon six days a week (except during the third term), this required organization, not to say shoe-leather, for the classes were held on different floors and in three separate buildings. The Senior Professor conferred daily with all Drillmasters relative to the problems of instruction. Further, he maintained visiting hours in his office for trainees wishing assistance. In the nature of things much clerical work was involved and an extensive correspondence piled up. A multitude of petty emergencies were unavoidable, and the telephone was in constant use. In fact, but for the extraordinary energy and neverfailing helpfulness of the ASTP Coordinator, Professor R. W. Webb, the lot of an ASTP instructor might have seemed hard indeed. It is slightly outside the scope of this article to mention that during the course of the program a second group of trainees, fifty-eight in number, arrived as Special Area students, many of them foreign-born native speakers of German. They were to receive auxiliary training in German, either to perfect themselves or to keep up their fluency, as the case might be. They were divided into six drill sections which met for from three to eight hours weekly, according to the needs of the respective groups. Fifteen of the new trainees, furthermore, entered the syntax class for an additional five hours of instruction. The burdens of the staff had now increased tremendously, since the number of trainees had more than doubled and the number of sections to supervise and instruct had increased from five to eleven. In order partly to compensate for added responsibilities, the stipends of the Drillmasters were increased proportionate to their teaching loads. As the instructional problems and responsibilities of the teaching staff towards the new men were rather different from those of the original Area—Language program, no further reference is made to them here.

The program did not have access to a typist familiar with German. Nevertheless, shift was made to provide the trainees with auxiliary mimeographed materials, such as word-lists and German songs in particular. The latter were sung during Wednesday sessions to the delight of the trainees and the detriment of civilian instruction in adjoining classrooms. A great handicap was our lack of facilities for listening to German phonograph records and for producing our own. The writer has seen statements in print concerning ASTP language instruction that do not hold for the situation at UCLA. For example, the impression is given that trainees enjoyed the opportunity of seeing and hearing German talkies. We at UCLA were consistently told that movies for our purpose were out of the question, since the demand for such films exceeded the supply. The trainees in German were quartered together (in a dormitory with an equal number of trainees in Chinese and Italian), and that was of some advantage, linguistically speaking, for all were encouraged to speak German in quarters and most made an effort to do so. On the whole there was a regrettable lack of "German" social life for the trainees—a reflection of general preoccupation with the war.

Among the Drillmasters there were slight shifts in personnel. Two felt obliged to resign, one for reasons of health, the other because of professional commitments elsewhere. The resignations were accepted with genuine regret. One new Drillmaster was employed, making a total of six who participated in the program. The writer records here his debt of thanks to them one and all for faithful and intelligent performance of duty and loyal cooperation with their immediate superior. At best, teaching under the conditions imposed by the ASTP was a nervewracking occupation. The theory behind the appointment of Drillmasters for the ASTP was not that they should necessarily be professionally trained teachers, but merely living exemplars of the language being taught. In this particular instance the theory worked out well enough, but under the appropriate circumstances the result can be ridiculous. The task of conveying to the Drillmasters exactly what was needed was sometimes trying to both parties, for as recently arrived immigrants they suffered under a disadvantage in judging the mentality of their American pupils, precisely as an American teacher would suffer in Germany. The personal equation was a dominant factor here, and there were great temperamental differences among the Drillmasters. On the

score of industry, conscientiousness, and patriotism, however, each one outdid the others.²

All things considered, the writer feels that the ASTP German instruction accomplished what was expected of it. Many factors conspired against an ideal result. One was the imperfect screening of the trainees before arrival with the result that some had no discernible talent for language study. Furthermore, the trainees, were expected to carry a burdensome program of other work beside the seventeen hours weekly of language sessions. I refer to the supporting subjects, the "Area" portion of Area-Language, as well as to the requirements of military science and physical training. The War Department directive of September 13 contains this statement: "The language instruction is of paramount importance in the program. The area instruction is complementary but subordinate to language training. It has come to the attention of the Division that not too infrequently language work has been interfered with by heavy reading assignments in area materials." The men of poorer background, at least, made of Area assignments an excuse for lack of study on German, and for want of this their classroom drill was hamstrung. Area instructors, struggling to discharge their own responsibilities, felt it not unreasonable to assume that with seventeen hours weekly of classroom language, quiet study and reflection on the subject was unnecessary. In reality this was not so. Even less drill would have worked fairly well, if coupled with *more study*.

A principal lack was the want of suitable textbooks for conversational drill. With no advance warning, and lacking previous interest or qualification for this type of pedagogy, the writer had to improvise from day to day and week to week. These improvisations were frequently bad, for sheer want of time. The writer apologizes for remarking that in addition to the teaching or supervision of from 65 to 85 hours of instruction, spread over a six-day week at all hours of the day, he carried during most of the period a one-third program of civilian teaching plus such other odd jobs as fall to the lot of the American *academicus*. As adjuncts in the classroom, the recent textbooks in military German were used, such as those by Pusey-Steer, Johnston, Funk-Spann-Fehling. But none of these was suitable as a general

²The Drillmasters were respectively: Mrs. Ruth Alice Melnitz, Mrs. Marianne Pinkus, Dr. Kurt Merlander, Dr. Franz F. Roehn, Mr. Frederick K. Torberg, Mr. Norbert Schiller.

text. Too late for our purpose arrived Chamberlain-Tiller, *Vom Kennen zum Können*, a serviceable book. Most recently, *Conversational German* by Rehder-Twaddell has come to hand. This is a text of great merit for the oral objective. How ironic that now, after the ASTP language students have departed for the dangerous missions that confront them, one has the means for instructing them properly! Let us hope that enough has been learned by Americans concerning the necessity for adequate language teaching in the schools that the experiment in this form will not have to be repeated. Meanwhile, civilians will profit from these new texts that are seeing the light.

Certain other factors hampered progress. Chief was the general uncertainty as to real aims; this kept the trainees from putting forth their best efforts. Second was the lack of any central clearing house for the exchange of methods and ideas. Sadly enough, the policy of isolationism, elsewhere discredited, found haven in the ASTP. Furthermore, trainees felt they had been deceived as to their prospects for commissions on the basis of ASTP completion certificates. Army insistence that classes be held as usual on Thanksgiving Day and New Year's Day—whereas Naval V-12 students observed an academic holiday—resulted in a lack of attention to studies for approximately a week after each of these "holidays." Unfortunately, also, morale in the language unit at UCLA was lowered by premature rumors of the dissolution of the ASTP. Owing directly to this, little progress was made during the last month of the program. This was, of course, embarrassing to the instructors. And when the trainees left in mid-March of this year, it was without the satisfaction of having been allowed to complete their course.

Much loose opinion is cited to the effect that as a result of startling new principles uncovered in connection with the ASTP, language teaching is about to undergo a great revolution. If new principles of languages teaching have been discovered, the writer is not cognizant of them. The military requested a concentrated course with the stress on oral aspects, and that is what they got: "... a highly concentrated course with a single utilitarian aim offered to small groups of selected young men who have every inducement to learn," as one commentator phrases it.³ If these conditions are duplicated in civilian classrooms, comparable re-

³Theodore Huebener in *New York Times* of January 24, 1944.

sults will not be wanting, as B. Q. Morgan pointed out in a recent issue of *German Quarterly*. The assertion by the uncritical that "ASTP language training points the way to the future" collides with the sobering fact that administrators and faculties generally will not sacrifice curricula to the extent of allowing their students to devote 17 classroom hours—a full academic schedule—weekly to the prosecution of language studies.

As far as we language teachers are concerned, it is obvious that we shall accept all we can negotiate in the way of students, class hours, and crumbs from the budget. One feature of the present situation will become a matter of grave concern to us only if we fail to meet the challenge of our time. That feature is a growing tendency for the policy-making function to be arrogated by non-linguists. Let us waste no time in lamenting this. Nature abhors a vacuum, and if we express no opinions, others will not be slow to express them for us. It is a curious fact that much academic support for the new oral method comes from those professors of natural sciences who until very recently resented the time we "wasted" in oral drills, saying: "You should concentrate on the ability to read a scientific text, so our students can *use* the language." Now we are told, in effect: "You must cut out reading, so students can *use* the language." Which Pope is really Pope? As one who has consistently stressed the value of the spoken word not only for its own sake but for what it contributes to reading goals, the writer responds that the two objectives, reading ability and oral proficiency, are by no means incompatible and may be combined in a single well-balanced course of study. But please do not expect these brilliant results for the average student during the traditional four semesters at three to five hours a week. We need either a longer course or a more concentrated one or both. The precise method must as ever be determined through honest and enlightened experimentation. Whatever the method, it will not be easy and painless.

Two aspects of what we may call the ASTP method have aroused particular admiration in some quarters. One of these is the arbitrary division of classroom work into "syntax" on the one hand and "drill" on the other. The natural sciences, with their laboratory periods, are cited as an example. The analogy is imperfect. Drill, drill, and more drill is of the essence of language teaching, but it is not a thing apart. A corollary to this instructional dichotomy seems to be the delegation of drill work

to assistants, while the theoretical lecturing is done to large groups by the supervisor, a sort of Master Brain. This plan, if literally followed, may have disastrous consequences for our profession by breeding "executivism" on the one hand, dilettantism on the other. The Senior Professor will come to find it beneath his dignity to engage in tiring drills. The Drillmaster, excluded from the broader perspectives, will scarcely belong to the profession at all. We see no hope for the future in an uncritical application of this method, and feel that the successful language teacher must remain, as always, a "general practitioner."

The second aspect of the ASTP method is the overwhelming stress on oral objectives. It cannot be denied that a language, by primary definition, is something spoken. But it would be hard to prove that the primary usefulness of a foreign tongue for the average American is as a spoken medium. Oral drill will not be neglected in well-taught language classes of the future, and for that matter, some of the drill might well *precede* the study of grammar. But the brutal fact about the exclusively conversational course is that it is at once *alpha* and *omega*: it contains virtually no basis for future development. This development, consisting in a perception of and systematic progression towards higher goals, can come through the reading of literature. Without that the widely touted "oral facility," anchored in sand and gyrating foolishly in every wind, will grow meaningless and inconsequential, until it is tossed aside and forgotten. Let trade schools be what they will, the type of language education that liberal institutions should be concerned with giving is that likely to exercise the most permanent effect on student mind and character. That exaggerated stress on the oral method will not in the long run conduce to this result, I venture to regard as a fundamental certainty. Furthermore, language teaching within the liberal arts curriculum may not without disaster be divorced from the teaching of literature. Language and literature comprise a basic unity with a justification of its own, and will not be content with the rôle of handmaiden to other disciplines.

The ASTP language courses were a practical answer to a desperate problem. If America learns foreign languages and learns them well, that problem need not arise again. The ASTP has taught us that we were deficient in well-trained language teachers and in fundamental language training generally. It has shown us that linguists must have an increasing voice in the political as

well as the educational councils of the nation. And it has convinced us that only constant experimentation will keep us from forgetting what we do and why we do it.

ERIK WAHLGREN

University of California, Los Angeles

GIL VICENTE E O TEATRO PORTUGUES

HOJE, Graças á inspiração e ajuda da distinta arista e embaixatriz cultural de Portugal, senhora Ilda Stichini, juntamente com a boa vontade e não sei se devo dizer suor de algumas alunas dela e de um seu criado, vamos ter seguidamente o prazer de ouvir recitar um trecho dum auto de Gil Vicente. E com o intuito de que eu lembrasse rápidamentee alguns fatos que pudessem tornar mais fácil a compreensão dêsse trecho, é que fui convidado para dizer algumas palavras sôbre o seu autor. Agradeço muito o convite, que me honra imensamente, e que aceitei sem dúvida num momento de fraqueza, pois há aquí presentes pessoas muito mais idôneas do que eu para esta tarefa.

Camões é o autor português mais universalmente conhecido e apreciado. Se tivéssemos, porém, que escolher a segunda glória da literatura lusitana, Gil Vicente receberia os votos de muitos críticos, e se nos restringíssemos a autores anteriores ao século dezanove, receberia certamente os da imensa maioria. Influiria neste juízo, em primeiro lugar, o papel dele como criador do teatro português, e depois todas as suas qualidades como dramaturgo, poeta e pensador, a saber, o seu talento para movimentar os seus personagens e dar-nos uma ação cheia de vida, o seu poder de observação, o realismo com que representa todos os pintalgados tipos e classes sociais do seu tempo, o seu amor da natureza, o seu lirismo revelado nos trechos com que entremeia e como que adorna as suas obras dramáticas, o seu domínio da língua e da versificação tanto espanholas como portuguesas, o seu espírito cômico e satírico, a sua preocupação moral e social que o faz condenar os vícios das diferentes classes da vida sem perdoar nenhuma, etc.

Naturalmente, não temos tempo hoje para examinar todas as produções dramáticas de Gil Vicente em que se revelam as qualidades literárias acima enumeradas. Mas peço licença para considerar por um momento a posição dele em referência ao teatro anterior. Só assim é possível compreender e aquilatar bem uma obra como o *Auto da Mofina Mendes*, de que vão ouvir recitar um fragmento.

*Palavras lidas como prólogo da representação de um trecho do *Auto da Mofina Mendes* na reunião do Salão Luso-Brasileiro de 16 de abril de 1944.

O teatro anterior a Gil Vicente, o teatro medieval, tinha sido em Portugal o que fôra em Espanha e em França, isto é, um teatro de caráter religioso, que tirava os seus assuntos da história e das lendas cristãs comemoradas nas festas da Igreja Católica.

Como no caso do fundador do teatro espanhol, Juan del Encina, que, dez anos antes de nosso autor, começara a escrever *autos* (assim é que chamavam às composições teatrais antigas), o teatro de Gil Vicente ao nascer mostra o mesmo estreito enlace medieval com as festas religiosas. O talento poético dele revelou-se num monólogo que escreveu em espanhol e recitou para a rainha D. Maria, espôsa do rei D. Manuel e filha dos reis católicos de Espanha, Fernando e Isabel. Por esta razão é que escreveu em espanhol, sendo então a língua castelhana a preferida pela côrte portuguesa. A rainha gostou tanto do monólogo, que pediu a Gil Vicente que o repetisse para as festas do Natal. Ele, em vez de se contentar com isso, resolveu compor para a circunstância um auto de Natal. Isto se passava em 1502. O poeta tinha então uns trinta anos.

Este primeiro auto da literatura moderna de Portugal também foi escrito em espanhol. É o *Auto Pastoril Castelhana*, onde vemos seis pastores que vão se reunindo um trás outro. Depois de dialogar e brincar muito engraçadamente, deitam-se no chão e adormecem. Logo depois aparece o anjo, que os acorda, cantando a notícia do nascimento do Redentor. Os pastores se levantam e depois de irem ao lugar buscar presentes para o Menino Jesús, dirigem-se para o presépio, onde cantam e dansam. O auto termina com uma explicação do mistério da Encarnação.

Se narrei com alguma extensão o argumento dêste primeiro auto de Gil Vicente, foi porque queria demonstrar quanto se parece com os primeiros de Juan del Encina, cujas obras o autor português conhecia. Também quero lembrar a indubitável semelhança dêstes autos com os que se representavam nas igrejas da Península na Idade-Média, dos quais possuímos apenas o *Auto de los Reyes Magos* em espanhol e uma porção de referências nas crônicas e leis medievais, como, por exemplo, esta que aparece nas Constituições do bispado do Pôrto . . . "Mandamos . . . que nenhuma pessoa nas ditas igrejas . . . façam comédias, representações, entremeses ou alegorias profanas . . . nem se façam danças, bailes . . . ou cousas semelhantes, nem cantigas deshonestas . . ."

Naturalmente, em Gil Vicente, como também em Juan del

Encina, houve um desenvolvimento artístico muito rápido, e os dois chegaram a escrever obras em que não há vestígio algum da origem eclesiástica do seu teatro. Entre as quarenta e quatro obras de Gil Vicente, das quais onze em castelhano, dezesseis em português, e dezessete bilingues, há um grupo de tragi-comédias como o *Auto da Fama*, *Côrtes de Júpiter*, *Amadís de Gaula*, onde aparecem deuses, personagens alegóricos, reis, heróis, cavaleiros andantes, etc. Há também outro grupo de comédias e farsas como *Quem tem farelos?*, a *Comédia do viúvo*, *Inês Pereira*, onde o poeta se inspira nos costumes e nas festas do povo. Mas, apesar de tudo isso, Gil Vicente continuou até ao fim de sua vida a escrever obras de devoção com cantigas, dansas e colóquios profanos, muito parecidas com os autos medievais. A êste grupo de obras pertence o *Auto da Mofina Mendes*, que foi representada ante o Rei D. João III nas festas do Natal do ano 1534. O trecho que agora vão ouvir recitar é uma espécie de intermédio cômico entre a primeira parte da obra, em que se representa a Anunciação, e a segunda, que é uma "breve contemplação sôbre o Nascimento," para empregar as palavras do próprio Gil Vicente.

M. A. ZEITLIN

University of California at Los Angeles

REPORT ON MEMBERSHIP

AS OF MAY 1, 1944

Submitted by CLARA BATE GIDDINGS, Chairman

Total membership for 1943-44: 272. This does not include non-member subscribers of the FORUM. Of this number, 7 are teachers in private secondary schools, and 6 are not engaged in teaching. This year 9 joined after being out two years, and 9 after one year. The drop in membership of 17 this year is due to various factors. Among these are the entrance of many teachers into the federal service, the shifts into other subjects, and the reduction of luncheon meetings, only one having been held by the association and that in the spring. In the secondary public schools, the colleges and the universities of the ten counties in southern California, 685 have been teaching some foreign language, approximately 100 less than formerly.

MEMBERSHIPS BY SECTIONS

	1943-44	1942-43	1941-42	1940-41	1939-40
French	75	73	94	104	89
German	29	33	39	46	38
Italian	3	4	5	9	5
Portuguese	13	19	0	0	0
Spanish	152	160	168	185	154
Totals.....	272	289	306	344	286

NEW MEMBERS

	1943-44	1942-43
French	8	7
German	2	2
Italian	0	0
Portuguese	1	5 (not transfers)
Spanish	13	14
Totals.....	24	33

MEMBERS OF 1942-43 IN ARREARS FOR 1943-44

Those who have entered other fields are omitted here

French	10
German	4
Italian	1
Portuguese	5
Spanish	32

Totals..... 52

Honorary members. To those 20 members in good standing who are now in the service, honorary membership cards are being sent as adequate addresses are secured.

Roll of honor. All language teachers are members in the following schools, which have a minimum of three in the language department. All language teachers in the public schools of Pasadena (23) are members. The University of California at Los Angeles deserves mention with its 16 members, also Los Angeles City College with its 7.

Pomona College (4)	Polytechnic High School, Long Beach (5)
University of Southern California (12)	San Pedro High School (3)
Long Beach Junior College (4)	Wilson High School, Los Angeles (3)
Pasadena Junior College (12)	Burroughs Jr. High School (3)
Eagle Rock High School (4)	King Jr. High School (3)
Glendale High School (6)	Elinor Jr. High School (3)

Deceased: Peter J. Breckheimer, a teacher of French at Belmont High School, Los Angeles and a member of our association for many years.

Expense: \$21.31 for postage, FORUM labels, supplies plus the bill for the registration sets in triplicate.

THE MODERN LANGUAGE ASSOCIATION OF SOUTHERN CALIFORNIA, INC.

LIST OF MEMBERS AS OF MAY 1, 1944

This list includes the 272 members whose dues were paid before May 1, 1944 for the year October 1, 1943 to September 30, 1944. In this list are 42 who were not members last year; of these the 24 indicated with an asterisk (*) are new. The section preference is indicated by the initial letter of the language.

*Adam, Esther C.	Le Conte Junior High School, Hollywood 28 (S.)
Anderson, Alma M.	Whittier College, Whittier (S.)
Anderson, Lillian A.	Alhambra High School, Alhambra (S.)
Andrews, Esther C.	Whittier College, Whittier (G.)
Arvidson, Mrs. Ruth H.	Lincoln Junior High School, Santa Monica (S.)
Austin, Herbert D.	Univ. of Southern California, Los Angeles 7 (I.)
Bailey, Mrs. Ethel W.	Glendale Evening High School, Glendale (F.)
Bailiff, Laurence D.	University of California, Los Angeles 24 (S.)
Barja, Cesar	University of California, Los Angeles 24 (S.)
Baumann, Carl J.	Pomona College, Claremont (G.)
*Beaver, Mildred	High School and Junior College, San Luis Obispo (S.)
Bell, Mrs. Edna M.	Venice High School, Venice (S.)
Belle, Rene	University of Southern California, Los Angeles 7 (F.)
Benedict, Gaston	Univ. of Southern California, Los Angeles 7 (P.)
Benner, Burnham C.	3045 Chadwick Drive, Los Angeles 32 (P.)
Bernard, Sister Peter	St. Andrews High School, Pasadena 3 (S.)
Bickford, Claribel L.	Santa Monica High School, Santa Monica (S.)
Bickley, J. G.	Occidental College, Los Angeles 41 (S.)
Bissell, Mrs. Margaret H.	Pasadena Junior College, Pasadena 4 (S.)

- Bissell, Clara L.....Chaffey Union High School, Ontario (G.)
 Blacker, Samuel L.....Belmont High School, Los Angeles 26 (S.)
 Boardman, Mrs. Julia.....Los Angeles High School, Los Angeles 22 (F.)
 Borrego, Mrs. Helen S.....Colton Union High School, Colton (S.)
 Borwick, Jeannette.....Enterprise Junior High School, Torrance (S.)
 Boynton, Mrs. Mabel.....Torrance High School, Torrance (S.)
 Brothers, D. Raymond.....Verdugo Hills High School, Tujunga (P.)
 Brown, Mrs. Amy.....Marshall High School, Los Angeles 27 (F.)
 Brown, Mrs. Erma E.....Hollenbeck Jr. High School, Los Angeles 23 (S.)
 Brown, Leslie P.....San Diego State College, San Diego (F.)
 Cain, Gertrude.....Hoover High School, Glendale 2 (S.)
 Caravacci, Althea.....Beverly Hills High School, Beverly Hills (S.)
 Carrillo, Esperanza.....Hollywood High School, Hollywood 28 (S.)
 Carroll, Philip.....Bonita Union High School, La Verne (S.)
 Casaubon, Mrs. Aoe.....Irving Junior High School, Los Angeles 41 (F.)
 Cass, Isabella A.....Pasadena Junior College, Pasadena 4 (F.)
 *Ciaucaglini, Rina.....Burbank High School, Burbank (S.)
 Colfax, Caroline.....San Pedro High School, San Pedro (F.)
 Coon, Jewell.....Victor Valley Union High School, Victorville (S.)
 Corbato, Hermenegildo.....University of California, Los Angeles 24 (S.)
 Cordelius, Henry F.....Pasadena Junior College, Pasadena 4 (G.)
 Cordon, Mrs. Ramona S.....King Junior High School, Los Angeles 27 (S.)
 Crowell, James W.....Pomona College, Claremont (S.)
 Culver, Elizabeth.....Marshall High School, Los Angeles 27 (F.)
 Dalland, Augustine.....Burroughs Jr. High School, Los Angeles 5 (F.)
 Daniel, Julia N.....University High School, Los Angeles 25 (F.)
 Dasso, Mrs. Virginia.....Francis Polytechnic Hi. School, Los Angeles 5 (S.)
 Davidson, Margaret H.....Eagle Rock High School, Los Angeles 41 (S.)
 Davis, Mrs. Grace B.....Wilson High School, Los Angeles (S.)
 Davis, Mrs. Maria S.....No. Hollywood High School, No. Hollywood (S.)
 Davis, Mary Elizabeth.....Pasadena Junior College, Pasadena 4 (S.)
 Devine, Mrs. Ida H.....High School and Junior College, Santa Maria (S.)
 Dolch, Alfred K.....University of California, Los Angeles 24 (G.)
 Draper, Lulu.....Washington High School, Los Angeles 44 (S.)
 Drummond, Wesley C.....Long Beach Junior College, Long Beach (S.)
 Day, Mrs. Ruth B.....Univ. of Southern California, Los Angeles 7 (G.)
 Duffy, Elsie E.....San Pedro High School, San Pedro (S.)
 Dunlap, Carol J.....Hamilton High School, Los Angeles 34 (S.)
 Dunn, Mrs. Louise D.....Beverly Hills High School, Beverly Hills (F.)
 Eckersley, Edna B.....Pasadena Junior College, Pasadena 4 (F.)
 Eckstein, Mrs. Margaret G.....Dorsey High School, Los Angeles 16 (S.)
 Emmett, Eleanor.....Santa Monica High School, Santa Monica (F.)
 Fenton, Mrs. Martha G.....So. Pasadena Jr. Hi. School, So. Pasadena (S.)
 Fieg, Walter A.....Long Beach Junior College, Long Beach 4 (G.)
 Fite, Alexander G.....University of California, Los Angeles 24 (F.)
 Ford, Mrs. Sylvia V.....Dorsey High School, Los Angeles 16 (S.)
 Forster, Arthur B.....Los Angeles City College, Los Angeles 27 (F.)
 Foster, Frances L.....Beverly Hills High School, Beverly Hills (G.)
 Fox, Marguerite.....Glendale Junior College, Glendale 8 (F.)
 Frahm, Dorothea.....San Bernardino Junior College, San Bernardino (G.)
 Francom, Mrs. Louise J.....Riis High School, Los Angeles 3 (S.)
 Freeland, Vina E.....Whittier Union High School, Whittier (S.)
 Freeman, Alice D.....Redondo Union High School, Redondo Beach (S.)
 French, Mrs. Una M.....Citrus Union High School, Azusa (S.)
 Frothingham, Ruth.....Santa Ana High School, Santa Ana (S.)

- Gassaway, Mary E.....Long Beach Junior College, Long Beach 4 (F.)
Gatch, Louise.....McKinley Junior High School, Pasadena 5 (S.)
Gatignol, Gilberte F.....Chaffey Hi. School and Jr. College, Ontario (F.)
George, Ethel M.....Whittier Union High School, Whittier (F.)
Gibbs, Nannie.....Polytechnic High School, Long Beach 6 (S.)
Giddings, Mrs. Clara Bate.....Pasadena Junior College, Pasadena 4 (G.)
Gidney, Lucy M.....Los Angeles City College, Los Angeles 27 (F.)
Gilliland, Helen.....Washington Junior High School, Pasadena 3 (S.)
Gillmann, Mrs. Alice.....Fremont High School, Los Angeles 3 (G.)
Gilson, Dorothy.....Glendale High School, Glendale 5 (F.)
Ginsburg, Mrs. Ruth.....Secondary Curriculum, Office, Los Angeles 15 (S.)
*Glenn, Mrs. Mercedes.....Lindbergh Junior High School, Long Beach (S.)
Goddard, Marea R.....Los Angeles City College, Los Angeles 27 (P.)
Goodsell, Ruth E.....Escondido Union High School, Escondido (S.)
*Goodrich, Helen.....Inglewood High School, Inglewood (F.)
Goodwin, Mrs. Bertha D.....Manual Arts Hi. School, Los Angeles 37 (F.)
*Goodwin, Mrs. Lorraine.....Torrance High School, Torrance (S.)
Grant, Mrs. Isabelle D.....Belvedere Jr. High School, Los Angeles 35 (F.)
Grant, Mrs. Judith.....San Pedro High School, San Pedro (S.)
Griffin, Frances A.....Beverly Hills High School, Beverly Hills (F.)
*Haas, Mrs. Andree.....Westridge School for Girls, Pasadena 2 (F.)
Hagge, Carl W.....University of California, Los Angeles 24 (G.)
Hardison, Aura D.....Univ. of Southern California, Los Angeles 7 (F.)
Hardy, Mrs. Grace C.....No. Hollywood Jr. Hi. Sch., No. Hollywood (S.)
Hargreaves, Lotus O.....Verdugo High School, Tujunga (S.)
Harris, Mrs. Mary B.....Beverly Hills High School, Beverly Hills (S.)
Hart, Bernice.....Lathrop Junior High School, Santa Ana (S.)
Harvey, Emery W.....D. C. Heath & Co., 7905 Hollywood Blvd.
Hollywood 46 (S.)
Hatcher, Mabel A.....Marshall High School, Los Angeles 27 (S.)
Hedeen, Carl.....Alhambra High School, Alhambra (S.)
Heras, Antonio.....University of Southern California, Los Angeles 7 (S.)
de Herwig, Mrs. Isabel.....University of California, Los Angeles 24 (P.)
Hewitt, E. Faye.....Mann Junior High School, Los Angeles 44 (S.)
Heyne, Adolph.....Oceanside-Carlsbad Junior College, Oceanside (F.)
Hill, Edith.....University of Redlands, Redlands (F.)
Hill, Mrs. Grace M.....Extension Division, Univ. of California, L. A. (P.)
Hill, Margaret.....Marlborough School for Girls, Los Angeles 5 (F.)
Hill, Mrs. Ruth S.....Eagle Rock High School, Los Angeles 41 (F.)
Hindson, Alice.....Francis Polytechnic High School, Los Angeles 5 (F.)
con Hofe, Harold.....Univ. of Southern California, Los Angeles 7 (G.)
Holt, Mrs. Edith.....Whittier Union High School, Whittier (S.)
Horsch, L. J.....Chaffey Junior College, Ontario (G.)
Horton, Herbert J.....Downey Union High School, Downey (S.)
Horton, Mrs. Ruth.....Willowbrook Junior High School, Compton (S.)
Hotchkis, Crysie A.....Monrovia-Arcadia-Duarte High Sch., Monrovia (S.)
*Hubbard, Thomas P.....Univ. of Southern California, Los Angeles 7 (P.)
Humiston, Clinton C.....University of California, Los Angeles 24 (F.)
*Huntsman, Emily R.....Burroughs Jr. High School, Los Angeles 5 (P.)
Hurlbut, Mary.....Beverly Hills High School, Beverly Hills (F.)
Husson, Margaret.....Pomona College, Claremont (S.)
Indovina, Josephine.....Los Angeles City College, Los Angeles 27 (I.)
Jackson, Wm. J.....Huntington Park High School, Huntington Park (F.)
Jallade, Adela.....Univ. of Southern California, Los Angeles 7 (F.)
Jarrett, Mrs. Edith M.....Fillmore Union High School, Fillmore (S.)

Perigord, Paul.....	University of California, Los Angeles 24 (F.)
Pesqueira, Louisa C.....	Colton Union High School, Colton (S.)
Peterson, Evelyn L.....	Alhambra High School, Alhambra (F.)
Peterson, Mildred E.....	South Gte High School, South Gate (F.)
*Pettit, Mrs. Margaret T.....	So. Pasadena High School, So. Pasadena (S.)
Pock, Irene.....	Corona Junior High School, Corona (S.)
Pope, Bess.....	Burroughs Junior High School, Los Angeles 6 (S.)
Porter, Minnette.....	Wilson High School, Los Angeles (P.)
Power, Hazel.....	North Hollywood High School, North Hollywood (S.)
Price, Eva R.....	University of Redlands, Redlands (S.)
Price, Mildred.....	South Pasadena High School, South Pasadena (F.)
Puckett, Ermine S.....	Pomona Junior College, Pomona (S.)
Purdum, Margaret.....	Citrus Union High School, Azusa (S.)
Putnam, Mrs. Isabel.....	Wilson High School, Long Beach 6 (S.)
Quinn, Mrs. Corinthe S.....	Central Jr. High School, Los Angeles 12 (S.)
Ramboz, Ina W.....	Fremont High School, Los Angeles 3 (S.)
Rand, Grace D.....	Downey Junior High School, Downey (S.)
Rees, Elinor C.....	Keppel High School, Alhambra (F.)
Regnier, Marie L.....	Hollywood High School, Los Angeles 28 (S.)
Reinertson, Ada M.....	Jordan High School, Long Beach (S.)
Reinsch, Frank H.....	University of California, Los Angeles 24 (G.)
Richard, Christian.....	Westmont College, Los Angeles 4 (F.)
Riddle, Lawrence M.....	Univ. of Southern California, Los Angeles 7 (F.)
Roalfe, Margaret.....	Fairfax High School, Los Angeles 46 (S.)
Rolin, Mrs. L. M.....	Polytechnic High School, Long Beach 6 (F.)
Rosenfeld, Selma.....	Los Angeles City College, Los Angeles 27 (G.)
Ross, Elinor.....	Pasadena Junior College, Pasadena 4 (S.)
Rystrom, Ruth.....	Wilson Junior High School, Pasadena 8 (F.)
Saelid, Mildred.....	Marshall Junior High School, Pasadena 7 (S.)
Sanders, Mrs. Marion Wilson.....	Eliot Junior High School, Altadena (S.)
Sauer, Elmer E.....	Pasadena Junior College, Pasadena 4 (G.)
Schafer, Adelaide.....	Bakersfield Junior College, Bakersfield (G.)
Schomaker, Christel B.....	University of California, Los Angeles 24 (G.)
Schreiber, Mrs. Maria A.....	Venice High School, Venice (S.)
Schulz, Alice H.....	Los Angeles City College, Los Angeles 27 (G.)
Scott, A. A.....	Wilson High School, Long Beach (S.)
Seine, Victor M.....	Beverly Hills High School, Beverly Hills (S.)
Senram, Dorrit.....	Mabelle Scott School for Girls, Azusa (S.)
Shadforth, Mrs. Harriet C.....	Brea-Olinda Union High School, Brea (S.)
Sharpe, Mabel L.....	Fullerton Junior College, Fullerton (F.)
Shaver, Elmo.....	Southern California Military Academy, Long Beach (F.)
Silver, A. Morgan.....	Hamilton High School, Los Angeles 34 (S.)
Sintes, Antonia.....	Washington High School, Los Angeles 44 (F.)
*Smith, Barbara A.....	Francis Polytechnic Hi. School, Los Angeles 15 (F.)
Snow, Mrs. Catherine.....	Manual Arts High School, Los Angeles 37 (F.)
Snow, Mrs. Ruth W.....	Hoover High School, Glendale 2 (S.)
Snyder, Elizabeth.....	Huntington Park Hi. School, Huntington Park (S.)
*Speicher, Mrs. Esther H.....	Hollywood High School, Hollywood 28 (S.)
Speroni, Charles.....	University of California, Los Angeles 24 (I.)
Squires, Arah.....	Eliot Junior High School, Altadena (S.)
Stager, Cora.....	Long Beach Junior College, Long Beach 4 (F.)
Staley, Mrs. Ena Tucker.....	Narbonne Junior High School, Lomita (S.)
Stayner, Paul L.....	Barstow Union High School, Barstow (S.)
Steinauer, Elizabeth V.....	Mann Junior High School, Los Angeles 5 (F.)
Steward, Ethel B.....	Alhambra High School, Alhambra (S.)

- Swart, Mrs. Esther.....Wilson High School, Los Angeles (S.)
 Swass, Mary.....Santa Ana Junior College, Santa Ana (S.)
 Swezey, Emma.....Los Angeles High School, Los Angeles 6 (F.)
- Taber, Anna B.....Polytechnic High School, Long Beach 6 (S.)
 *Talbert, Margaret E.....Narbonne High School, Lomita (S.)
 Taylor, Erva A.....Manual Arts High School, Los Angeles 37 (S.)
 Taylor, Ethel.....Occidental College, Los Angeles 41 (G.)
 Thompson, Lois M.....Polytechnic High School, Long Beach 6 (G.)
 Toews, Emil O.....Santa Monica Junior College, Santa Monica (G.)
 Tost, Mrs. Dorothy M.....Franklin Junior High School, Long Beach (S.)
 Trooper, Vernetta.....Eastmont Junior High School, Montebello (S.)
 Trythall, Anna L.....Santa Ana High School, Santa Ana (S.)
 Tubbs, Frances C.....University High School, Los Angeles 25 (F.)
- Varnum, Margaret.....Valencia High School, Placentia (F.)
 Vigoureux, Fanny.....Pasadena Junior College, Pasadena (F.)
 *Volk, Ehther.....Eagle Rock High School, Los Angeles 41 (S.)
 Volkens, Charlotte.....Roosevelt High School, Los Angeles 33 (S.)
- Waddingham, Mrs. Gladys.....Inglewood High School, Inglewood (S.)
 Watson, Lella.....Santa Ana Junior College, Santa Ana (F.)
 Way, Henrietta.....Fairfax High School, Los Angeles 46 (G.)
 Wedell, Emilie.....108 E. Buckthorn, Inglewood (G.)
 *Weinfeld, Mrs. Rachel.....Flintridge School for Girls, Arcadia (F.)
 *Wells, Hope.....Francis Polytechnic High School, Los Angeles 15 (G.)
 Werner, Adelaide M.....Perris Union High School, Perris (S.)
 Wicklund, Irene B.....Whittier Union High School, Whittier (S.)
 Wiebe, Herman H.....Glendale Junior College, Glendale 8 (G.)
 *Wiggins, Mary.....Mar-Ken School, Hollywood 28
 Wiley, Arthur S.....Pasadena Junior College, Pasadena 4 (P.)
 Wiley, Josephine L.....Kern County Union High School, Bakersfield (F.)
 Wilkinson, Ruth D.....Burbank High School, Burbank (S.)
 Wilson, Edgar M.....D. C. Heath & Co., 332 Old Ranch Rd., Arcadia (S.)
 *Witzig, Ruth.....Excelsior High School, Norwalk
 Wood, Norma C.....Pomona High School and Junior College, Pomona
 Wynne, Ina.....Chaffey Union High School, Ontario (S.)
- Yeary, Malcolm.....Polytechnic High School, Long Beach 6 (S.)
 Yeoman, Mrs. Hanna B.....King Junior High School, Los Angeles 27 (F.)
 Zeitlin, Marion.....University of California, Los Angeles 24 (P.)

THE ROLE OF THE SOLDIER IN THE HUMAN COMEDY

THE FULL EXTENT of Balzac's interest in military affairs cannot be measured by his *Scènes de la vie militaire*. Strictly speaking, there are only two of these: *Les Chouans* and *Une Passion dans le désert*. This division of the *Etudes de mœurs* is the one which lost most by the untimely death of the author. He left uncompleted plans which, if carried out, would have made the military scenes perhaps the most picturesque and dramatic portion of the HUMAN COMEDY. The Prospectus of 1845 acquaints us with those plans.¹ In that year, when the first edition of the HUMAN COMEDY was coming out, Balzac was already looking forward to a second edition and made a catalogue of works which would appear in it. Of the twenty-six volumes in the second edition, four were to contain *Scènes de la vie militaire*. The HUMAN COMEDY was to embrace 143 works, and among these, on Balzac's list, the *Scènes de la vie militaire* have the numbers 82-106. The titles indicate that they were to be mostly stories of battles.²

And yet, in spite of the fact that Balzac did not finish the *Scènes de la vie militaire* proper, it has been rightly observed that a military spirit hovers over his entire work.³

Furthermore, he did write other war tales and did portray many vivid soldier-types scattered throughout the HUMAN COMEDY. There are, properly speaking, 168 soldiers⁴ of whom fifty-one

¹See Spoëlberch de Lovenjoul, Vicomte de, *Histoire des oeuvres de H. de Balzac*, Paris. Calmann-Lévy, 1886, pp. 217-220.

²*Ibid.*, p. 219.

³See Preston, E., *Recherches sur la technique de Balzac*, Paris, Les Presses françaises, Impr. F. Paillart, Abbéville, 1926, p. 104.

⁴This number does not include men belonging to any of the following groups, unless there was positive evidence that they had actually fought in battles:

- A. Army surgeons.
- B. Army musicians.
- C. Anonymous soldiers. The exact count of anonymous soldiers was impossible to obtain, as Balzac at times presents them in groups whose numbers are unknown.
- D. Military police.
- E. National guardsmen. It did not seem fitting to count men like César Birotteau, whose life as a national guard had little importance.
- F. Defaulting recruits.
- G. Chauffeurs (in the sense of the Royalist brigands).

are reappearing.* So the military group constitutes almost eight

H. Street-rioters or revolutionaries.

- I. Soldiers of Louis XVI, of Louis XV, or of earlier times. My justification for not counting men of the *ancien régime* lies in the fact that Balzac's main interest was in portraying post-Revolution society; he has placed the action of most of his novels and the largest number of his characters in the nineteenth century. It thus seemed best, when counting the soldiers, to go back no farther than the year 1793, which marked the death of Louis XVI and which is also the earliest year in the chronological arrangement of the events in Balzac's military scenes. The novelist made no real study of soldiers in the *ancien régime*.
- J. Men in the army administration—that is, those who supplied food or clothing to the troops.
- K. Historical personages like Soult, Narbonne, Kléber, Brune, etc., mentioned by Balzac, but who have nothing to do with the other soldiers concerned. Furthermore, they are not cited by Cerfberr and Christophe, whose plan I have, therefore adopted.

*Miss Preston cites forty-two reappearing characters in the army group. Five of the men she mentions, Giguet, Hérouville, Montefiore, Pombreton and Galope-Chopine I do not count. I cannot find in Cerfberr that Giguet is a reappearing character, and Miss Preston herself does not say in what novels he reappears. The explanation may lie in the fact that he is a character of *Le Député d'Arcis*, which includes as sequels two stories not by Balzac but by Charles Rabou. However, Miss Preston states that she is not taking into consideration these two stories, whose names are *Le Comte de Sallenaue* and *La Famille Beauvisage* (see *op. cit.*, p. 5, note). If she has disregarded them, why does she list Giguet? And why not de l'Estorade, who appears both in *Mémoires de deux jeunes mariées* and in *Le Député d'Arcis*? It is fully as logical to count this man as a reappearing character as it is to count Franchessini, who appears in *Le Père Goriot* and in the *Le Député d'Arcis*. I have counted both men. Furthermore, Miss Preston on page 261 counts Galope-Chopine as a reappearing character, whereas on page 246 of her book his name is not listed among those characters. I do not find that he reappears and hence have not counted him. Hérouville and Pombreton belong to the *ancien régime* and so are not on my list. Montefiore is cited by Miss Preston as appearing both in *Les Marana* and in *Autre étude de femme*. I can find no trace of him in the latter story as given in the Conrad edition, so his name I have not listed. On the other hand, I am adding fourteen names not given by Miss Preston. Seven of these names are those of Royalist leaders who fought the forces of the Republic. They are: d'Esgrignon, de la Billardière, the Comte de Fontaine, Longuy, de Valois, the Comte de Bauvan, and du Guénic. Miss Preston would seem to be inconsistent in leaving these men out of the army group when she included the Chouans. I have also added the name of General Eblé, mentioned in *Le Médecin de campagne* and having a speaking part in *Adieu*. The name of de l'Estorade, already mentioned, would be the ninth among my fourteen. I have also counted Laginski and Paz, two Polish soldiers, and Troisville, who served in Russia. Lenoncourt-Givry should also be given, as he appears in *Mémoires de deux jeunes mariées*, in *La Cousine Bette* and in *Le Député d'Arcis*. Eugène appears both in *Les Marana* and in *Autre étude de femme*, so I have listed him. Aside from the above discrepancies, my list and that of Miss Preston are identical.

and one-half per cent of Balzac's characters. Also, within the hierarchy of the army Balzac has included representatives of all the social classes in their endless variety.

Most of the soldiers fall into four main groups determined by the following periods—the Republic, the Empire, the Restoration and the July Monarchy. This is, moreover, no artificial classification. It is very evident that in Balzac's mind, the soldiers differed in their outstanding characteristics according to the governments they served. For this reason, it is both convenient and profitable to study them as they appear, within these historical frames.

The general characteristics of the forty-one Republicans, who are distributed throughout twenty-one different novels, are fully defined only in *Les Chouans*. Here Balzac represents them as vigorous lovers of liberty, whose courage and probity are unquestionable. In fact, the quality which lends these types their distinctive charm is that they are patriots in the noblest sense of the word. They fight for a definite ideal, which they confidently hope to attain after the return of Bonaparte from Egypt. The attractive young adjutant, Gérard, of whom Balzac says "il paraissait avoir une de ces âmes vraiment républicaines"* voices this ideal:

Ah! Nous ne sommes pas seulement chargés de défendre le territoire de la France, nous avons une double mission. Ne devons-nous pas aussi conserver l'âme du pays, ces principes généreux de liberté, d'indépendance, cette raison humaine réveillée par nos Assemblées? La France est comme un voyageur chargé de porter une lumière, elle la garde d'une main et se défend de l'autre.⁷

These words reveal a profound belief in the Revolution and explain the spirit which animated the armies of the Republic.

In a study dealing with the Republicans of *Les Chouans*, an appreciation of Major Hulot, its outstanding Republican officer, is essential. Rugged, conscientious, alert, heartily admired by his men, he is one of the most attractive characters of the book. It clearly reveals him as an energetic and resourceful patriot who is rather brusque in manner, for he has developed out of the tur-

*P. 177. (All references, unless otherwise indicated, are to the Conard edition of Balzac's works.)

⁷P. 33.

moil of the Revolution, which afforded no time to stress the amenities of life. In his brusqueness he is the opposite of the polished Royalist leader, Montauran, with whom he is often contrasted.⁸ The language of Hulot, so full of vigorous slang expressions, fully justifies Balzac's remark that this officer "possédait éminemment l'art de parler la langue pittoresque du soldat."⁹ Decidedly, he is the "rough and ready" type, calm in the presence of danger, worthy of the confidence of his men.

Montauran, the distinguished and attractive young *émigré*, is also a man of ability; however, Balzac presents most of the Royalists of *Les Chouans*¹⁰ in an unfavorable light. The author's prejudice against these characters is evident in his very first group-portrait of them at La Vivetière. Subsequent descriptions of the King's men, both at La Vivetière and at the village of St. James, continue to reveal the anti-Royalist attitude of Balzac, who brings out clearly the backwardness, the sordid ambitions of most of the King's defenders. On the whole, they suffer greatly by comparison with the enlightened, disinterested Republicans, to whose cause Balzac was very partial in 1828-1829.

One of the things then that we notice most in connection with *Les Chouans* is this esteem of the author for the Republicans, whose probity and devotion to the ideal of liberty he heartily admires. Furthermore, *Les Chouans* is the only novel in the HUMAN COMEDY containing impressive portraits of soldiers in action on the battlefield. The outstanding men pictured here as defenders of their respective causes are Hulot and Montauran. The latter's career ends with the novel. We see Hulot again in later stories,¹¹ but only as a minor character and not as an effective force either in a military capacity or in handling the problems of society. It is true that one of Hulot's exploits as a great military leader is briefly related in *La Cousine Bette*, but this we view in retrospect as a past achievement of an old soldier now retired from active service. And this fine old soldier, despite his great military prestige earned (so we are told) mainly under

⁸See, for example, pp. 40, 41.

⁹*Les Chouans*, p. 29.

¹⁰Although Royalist soldiers and Chouans appear in eighteen different stories of the HUMAN COMEDY, as a group they can best be studied in *Les Chouans*, the only book which gives a detailed description of their struggle with the Republicans.

¹¹*La Muse du département* and *La Cousine Bette*.

Napoleon, is powerless even to restrain the anti-social propensities of his own brother, Baron Hulot. In other words, Marshal Hulot simply does not achieve much in the struggle which his brother's family is making to preserve its unity and hence its happiness. This family, a part of the social organism, disintegrates. Although Marshal Hulot was successful then, as a soldier, he is not so in the problems of civilian life.

Like Hulot, a number of the soldiers of the Republic became soldiers of the Empire. The latter are more widely distributed throughout Balzac's works than the members of any other military group; they appear in forty-three different novels, that is, in almost half the stories comprising the HUMAN COMEDY. We are told that these men are characterized by an immense energy, especially when on the battle-field. They are commonly spoken of as *hommes d'énergie, hommes de fer, soldats de bronze*.¹² However, perhaps their most consistent trait is their love for the Emperor.¹³ To them he is France. At least his glory and the glory of their country are not to be dissociated in their minds. Those who fought for the Emperor are bound to each other by indissoluble ties, of which they are more and more conscious after his fall has left them to face an hostile world.¹⁴

The group of imperial soldiers is the largest military group in the HUMAN COMEDY; it is comprised of ninety-seven men, some of whom are veterans of every campaign from Austerlitz to Waterloo. Among these men perhaps the most picturesque is Colonel Chabert (*Le Colonel Chabert*) who, supposedly killed at Eylau, returns after many years, as from the world of the dead, to reclaim his fortune and wife. Mr. Dargan has brought out the fact that in the description of the Colonel, whom he calls the Enoch Arden of the HUMAN COMEDY, the sustained keynote is the latter's supernatural aspect, which Balzac reinforces by terms suggesting the horrors and mystery of death.¹⁵ Undoubtedly the author seldom allows us to forget that Chabert is "the man who

¹²See *Les Marana*, pp. 60, 61; *Le Médecin de campagne*, pp. 22, 90, 92; *La Duchesse de Langeais*, pp. 198, 246, 247; *La Cousine Bette*, p. 30; *Modeste Mignon*, p. 191; *Les Petits bourgeois*, p. 14; *La Femme de trente ans*, p. 162; *Melmoth réconcilié*, p. 362; et al.

¹³See, for example, *Le Médecin de campagne*, pp. 90, 120; *La Rabouilleuse*, p. 301; *Les Paysans*, p. 157.

¹⁴See, for example, *La Cousine Bette*, p. 326.

¹⁵See Dargan, Crain, and Others, *Studies in Balzac's Realism*, University of Chicago Press, 1932, pp. 2, 3.

died at Eylau." We do see him on that battle-field as he narrates the story of his misfortunes, but it is mainly as an intruder in a world in which the soldier's sun has set that Balzac presents him. The author leaves as the dominating note the fact that the Colonel is only a *déterré*, a symbol of a glorious past but without true significance in the new social order which followed the First Empire. In this book and elsewhere,¹⁶ the novelist deplores the fate of the imperial soldiers under the Restoration government, which was eager to forget both the achievements of the Emperor and the men whom he had led.

In Genestas (*Le Médecin de campagne*) we find another example of a man who is a relic of Napoleonic days. His thoughts continually turn to the past in which his exploits for the Emperor were performed—in short, in which his real life was lived. But it is not as a soldier of Napoleon nor even of the Restoration that Genestas actually functions in *Le Médecin de campagne*.¹⁷ It is rather as the friend and confidant of Dr. Benassis. Balzac can seem to find little for this glorious hero of the Napoleonic Wars to do; after describing him most carefully, after leading us to believe that he is to be a major character in the story, the novelist centers our attention on Benassis and his philanthropic work.

We have a vivid personality in General Armand de Montriveau, a survivor of the retreat from Moscow. However, Balzac depicts this man fully, not as a soldier, but in his main rôle as a lover of Antoinette de Langeais (*La Duchesse du Langeais*). It is primarily as her lover that he interests the reader, not because he was in the army of Napoleon (although this fact surely adds to the glamour of his personality) and not because he goes into the Restoration army after the fall of the Emperor. Here again, then, we find Balzac using a military man, whose exploits on the battle-field he undoubtedly admired but whose soldierly deeds he subordinates to the details and episodes of the romance with which the story is chiefly concerned.

Philippe de Sacy has an important rôle in *Adieu*, Balzac's principal military scene describing the retreat from Moscow (1812). This scene transports us to the vicinity of the Bérésina, where

¹⁶See *Le Médecin de campagne*.

¹⁷The anecdotes related by Genestas do not reveal him in an impressive military rôle.

we see de Sucey, then a major in the army, striving to save himself and his sweetheart, Stéphanie de Vandières, from the dangers of their situation. Never has Balzac been more graphic than in the description of the peril facing these characters. Together with them we feel the intense cold and suffer from hunger, thirst, and fatigue. Here we are actually in the midst of the imperial army, though it be decimated and disorganized. Dirty, ragged men, harassed by the continual raids of the Cossacks, swarm about the bivouacs, or sleep and die in the snow. In their raggedness, physical exhaustion and apathy, they form a group absolutely Dantesque in its utter misery. From the horrors of the Bérésina Stéphanie is saved by the extraordinary courage and resourcefulness of her lover, who however, is captured and sent to Siberia. Subsequent misfortunes, which include a sad reunion with Stéphanie, who has lost her mind, and which culminate in Philippe's death by suicide, serve to bring out his character in bold relief. In this officer Balzac wished to portray a passionate and forceful man, whose very power is at last destructive of itself. He is one of the most pleasing of the imperial soldiers, incorporating the best qualities Balzac associates with these men, an excessive intrepidity combined with a self-sacrificing spirit.

However, it must again be said that although Balzac successfully reveals de Sucey acting in his proper sphere, the reader's interest is claimed, not for the soldier but for the lover. The Bérésina episode is background material for the main plot, which deals with the happiness of the officer and Stéphanie. And when this happiness becomes impossible, due to the latter's death, our intrepid Napoleonic soldier is incapable of facing life. Neither in war nor afterward does he have a rôle comparable in greatness to the rôles of characters in other professions of the HUMAN COMEDY.

Philippe Bridau (*La Rabouilleuse*) typifies the dangerous *soldat-épave* left without occupation after the destruction of the Empire.¹⁰ Every term describing him helps to build up the picture of a brutal and cynical trooper, whose depravity and relentless ambition become more and more evident as the story progresses. In fact, Balzac presents him mainly as an unscrupulous *parvenu* ready to strike down anyone who stands in his path.

¹⁰Cf. Preston, E., *op. cit.*, p. 110.

This man is certainly a full-bodied character, but those who are hoping to find in him the great soldier will discover only the *soldat manqué*, who becomes the enemy of the social order into which he no longer fits.

In *Les Paysans*, we have another ambitious soldier of the Empire in the landowner, General de Montcornet. Since the action of this novel, like others we have been considering, takes place in the Restoration period, we must view the General's outstanding military exploits in retrospect. We are told that he covered himself with glory both at the battle of Essling, where he was one of the few cuirassiers to survive, and also at Waterloo. However, it is not in connection with his campaigns against the enemies of France, but rather in his struggles with personal foes, the peasants of Burgundy, that Balzac really reveals him. And it is worthy of note that although Montcornet uses the military tactics he had learned in the army to curb the depredations made by the peasantry on his estate, he is unsuccessful in his efforts. Surely we cannot see in this one-time soldier, in this wealthy *parvenu* whom the peasants hate, the ideal type of the Napoleonic officer—in spite of the fact that Balzac says "l'on devait à l'aspect de cette statue [that of Montcornet] concevoir toutes les victoires de l'Empereur."¹⁰ In the capacity in which we actually see Montcornet, he is beaten, and the picture of the man who is "run out" by a group of malicious peasants remains in the mind of the reader far longer than that of the glorious soldier, precisely because the reader does not really see Montcornet function as a great soldier.

At this point, it may be well to say that it was certainly the soldiers of the Empire, rather than those of any other period, who made the deepest impression on the mind of the novelist. They had won the most brilliant victories, their exploits were uppermost in men's thoughts for years, and their final defeat meant the loss of French prestige. But the foregoing discussion must have shown that, although Balzac was deeply impressed by these Napoleonic soldiers, he has done little with them as such. They appear in society as lovers, fathers, husbands—in the manifold occupations of the civilian. It is true that in each case the army has left its mark on the man. However, it is not as representatives of the army that these men are significant; their military

¹⁰*La Cousine Bette*, p. 241.

career does not enable them to make any great contribution to the *milieu* in which they live. Their proper function is fighting, and since Balzac does not portray them in battle, he is at a loss as to how to endow these military characters with the greatness which will make them stand out in civilian life. So it is the influence of the times upon the army as a social institution that Balzac really gets into print and not the importance of the rôle of the soldier in the social order of which he is a member and in which he actually appears.

Nowhere does the influence of the times upon the army become more apparent than in what Balzac has said of military affairs during the Restoration. This period, characterized by the novelist as "une époque froide, mesquine, et sans poésie"²⁰ was, at least in comparison with the years preceding it, an era of peace for France. The people as a whole had had enough of war and refused to show any interest in the military aspects of the Bourbon expedition to Spain (1823).²¹ In spite of the general lassitude, the government early concerned itself with reforms relative to military affairs. Gouvion-Saint-Cyr, who, according to Balzac, advised the monarchy to attach to itself the soldiers of Napoleon,²² entirely reorganized the army and tried to give it some prestige. Nevertheless it soon became apparent that a soldier's life was no longer what it had been under the Empire, and young men, instead of looking forward to a brilliant military career, began to prepare themselves for civil occupations. Like Stendhal Balzac makes it plain that, the Emperor being gone, the great days of the army are past, and that business ability or money is what is needed to get to the top in a modern France.

Under these circumstances we should not be surprised that the novelist's group of Restoration soldiers (whose general characteristics are not depicted with the exactness Balzac brings to the discussion of the military groups of earlier periods) is relatively small and undistinguished.²³ Without doubt we find in it a number of fine men who had served the Emperor, and their names lend a waning glory to its personnel. For example, Montriveau

²⁰*La Duchesse de Langeais*, p. 195.

²¹See Guérard, Albert Léon, *French Civilization in the Nineteenth Century*, London, Unwin, 1914, p. 105.

²²See *La Rabouilleuse*, p. 557.

²³These twenty-two soldiers appear, nonetheless, in twenty-three different stories of the HUMAN COMEDY.

is admitted into the Royal Guard. But the representatives of the nobility in the Restoration group (aside from those recruited from the imperial army) in no way impress us. What is a Maulincour, a Langeais, a Maufrigneuse? Maulincour, the indiscreet gallant of *Ferragus*, personifies admirably the "gone-to-seed" aristocracy of the time in which he lives. In his person the army is belittled. The Duc de Langeais appears just by reference as a background character in *La Duchesse de Langeais*, the only story really informative about his life. In this book the author describes him as an extremely methodical person who "fit à froid le grand seigneur du siècle précédent."²⁴ To the reader Langeais is indeed a figure of the past, serving Louis XVIII in camp and at court, as his ancestors had served the monarchs of their day. In the *Duc de Maufrigneuse* Balzac has chosen to portray a charming but empty-headed aristocrat whose elegance, polished manners, and superficial wit have always made him a favorite with the ladies. In fact, he gets along well with every one; he is adored by his regiment and stands high in the favor of the Dauphin. Both Langeais and Maufrigneuse may be considered as types of the old aristocracy which rallied around the monarchy in the Restoration period. They are representatives of the party most interested in the throne and altar reaction. Yet in spite of his acquired Royalist sentiments, Balzac has studied these soldiers but slightly. They are wholly conventional and rather hollow figures which cannot compare with the vivid nobles of the Breton insurrection. But as we have seen, the Restoration held no glamour for the author; it was for him a prosaic period in which the aristocrats lacked true greatness²⁵ and in which the mighty heroisms of the battle-fields had been transmuted into a relentless struggle for wealth.

For Balzac the July Monarchy was just as prosaic as the Restoration. In fact, he has said that in its bourgeois mediocrity, the 1830 government excited neither envy nor disdain.²⁶ Like the Restoration it concerned itself with making money, the symbol of power.²⁷ Gone were the days of the Emperor when bravery on the field of battle lifted a man to undreamed-of heights of influence and fame. Quite in keeping with this situation, Balzac

²⁴P. 193.

²⁵See *La Cousine Bette*, p. 126.

²⁶*Un Début dans la vie*, p. 488.

²⁷*Le Député d'Arcis*, p. 293.

has done comparatively little with the July Monarchy soldiers of whom there are only nine, appearing in eight different stories of the HUMAN COMEDY. Perhaps the most important thing in connection with this group is the fact that the author has given it a liberal tinge by placing in it some of the Bonapartists. It is entirely in accord with history that they should again have an active rôle in the army after the advent of Louis-Philippe, the citizen king, for Bonapartism and liberalism had become allies in France. Among the nine soldiers, Oscar Husson (*Un Début dans la vie*) seems to typify rather well the military man of the times. This officer is a commoner of liberal sentiments, capable of bravery, but on the whole rather colorless. He fails to captivate our imagination but is, however, a figure appropriate to a period lacking in brilliant military achievement.

Most of the soldiers are, of course, French, but one finds a few foreign military men—Corsicans, Italians, Germans and Poles. Balzac's treatment of the foreign soldiers is summary. In that he emphasizes only the well-known or traditional aspects of these men, we may perhaps conclude that he knew little about their national traits. The Corsicans appear passionately revengeful. Both Corsicans and Italians, for Balzac, are direct and frank, even primitive in the expression of their emotions. They are obviously people upon whom civilization has not imposed its restraints. The Italians form the only foreign group which the author portrays in a wholly unfavorable light, since there is not one truly reputable Italian soldier in the HUMAN COMEDY. The Poles are described as brave men who are, however, quick to contract the vices of a highly-civilized society. The least developed foreign group is that of the Germans. Most of the foreign soldiers described by Balzac are not enemies of France. They serve in the French army, whose regiments, as we know from history, were not composed of Frenchmen alone.

With the exception of Bonaparte, the eleven historical soldiers of the HUMAN COMEDY are but minor characters. Seven of them are soldiers of the Empire and four of these intimate companions of their Emperor. They are used mainly for atmosphere, to enhance the realistic coloring of the stories in which they figure. When grouping officers about Napoleon, the author obviously could not unduly describe their appearance or let them say too much, as this would detract from the importance of the Emperor himself, who had to be the dominating person of the scene. So in

La Vendetta we first see him impressively surrounded by his officers, but the latter are quickly dismissed from the room as soon as the conversation begins. In a few instances, these men serve as *liaison* officers between Bonaparte and those who desire an audience with him. This is true, for example, in *Une Ténébreuse affaire*, where Duroc conducts M. Chargeboeuf and Lawrence into the Emperor's presence. Often, too, officers bring him reports or news he should know, as does General Rapp, also in *Une Ténébreuse affaire*. Barchou de Penhoën, an officer of the Restoration, is the only one of the historical soldiers with whom Balzac was personally acquainted. As boys, they attended the Collège de Vendôme together, as we learn from *Louis Lambert*.

No final opinion concerning the soldiers of the HUMAN COMEDY can be formed until we learn what Balzac has done with Napoleon. He, more than any other character seemed to preoccupy the author's mind. There is hardly a novel in which we do not find Bonaparte's name mentioned or frequent references to one or more of his battles. In the HUMAN COMEDY one would like to see Napoleon in brilliant action on the battlefield, in action giving full play to his finest military talents, in action showing what a military leader at his best can be—carrying out splendid plans with a confidence and precision leading to immediate gains, incarnating energy and resourcefulness equal to any emergency.

However, this is just what we do not find. Napoleon appears in but a few brief scenes of the HUMAN COMEDY—before Jena²⁸ and at Friedland,²⁹ at Schoenbrunn,³⁰ Eylau,³¹ and the Bérésina,³² in a review of the troops in Paris before his departure for the German campaign,³³ and at Rochefort.³⁴ It is true that

²⁸*Une Ténébreuse affaire*.

²⁹*Le Médecin de campagne*.

³⁰*L'Envers de l'histoire contemporaine*.

³¹*Le Colonel Chabert*.

³²*Le Médecin de campagne*.

³³*La Femme de trente ans*.

³⁴*Le Médecin de campagne*.

Strictly speaking, Napoleon appears but three times in the HUMAN COMEDY—in *La Vendetta*, *Une Ténébreuse affaire*, and *La Femme de trente ans*. However, since he also appears in stories within stories of the HUMAN COMEDY, I have counted these scenes as well. It did not seem fitting to disregard them, as they add to our knowledge of Balzac's Napoleon. In *La Vendetta*, he does not figure primarily as a soldier.

these scenes convey the idea of Napoleon as a great soldier endowed with a magnetic personality. We learn from them of the ascendancy which this personality enables him to exercise over his troops, who admire him. We realize that he is serene and steadfast in the midst of danger. Also, frequent allusions to the Emperor scattered throughout the novels reinforce the concept of his magnetic personality and call our attention to his radiant intelligence and will to power. Balzac undoubtedly saw the tremendous appeal of Napoleon's life and exploits, but his treatment of this theme never got beyond the sketchy stage. He never succeeded in presenting anything except a partial and wholly conventional portrait of Napoleon, whose exploits are mentioned rather than actually presented. It may perhaps be inferred that Balzac's failure to portray an outstanding battle scene (his struggle with this problem is too well-known to need further comment here) and his failure to describe a military leader comparable to other Balzacian heroes are somehow closely connected. The figure of Napoleon did contribute something definite to the spirit of the HUMAN COMEDY, but he does not appear on its pages as a full-bodied, active character.

The conclusion towards which we have been moving in this paper is this: Balzac has gone to some lengths to distinguish soldiers of the various historical periods and (to a lesser extent) nationalities. He has created interesting military individuals. But he has not created a really great individual soldier represented in his professional field of action. Among those whom we have been considering, Hulot and Montauran, characters of the very first novel of the HUMAN COMEDY, come closest to the realization of this type. But they cannot compare with the Balzacian portraits of Vautrin as a crook, Grandet as a miser or even Derville as a lawyer. The soldier of the HUMAN COMEDY is at a disadvantage compared to the other professional types precisely because he is usually portrayed in civilian life. He does not have the opportunity to put his stamp upon society as a soldier, and in other fields, he is often a misfit (Bridau, Chabert) or a failure (Montcornet) or unconvincing (d'Aiglemont). He does not help to mould his community through the military qualities he has acquired in the army. Often he is society's victim. Balzac's build-up for the military characters, a build-up which reveals the most careful documentation based both upon reading and upon conversations with soldiers and other eye-witnesses of

historical events, is out of all proportion to what he does with these characters as such; it is out of all proportion to the part they play as soldiers in the stories he has to tell.

CHRISTINA CRANE

University of Oregon

REVIEWS

L'Annonce Faite à Marie, par Paul Claudel. Edited by Sells and Girdlestone, Cambridge University Press, 128 pp. \$1.25.

This is the first separate annotated edition of Claudel's modern miracle play to appear in English speaking countries, although it had previously been included in two recent anthologies of the Contemporary French Theater (Heath 1940, Crofts 1942). A play such as this can be read profitably only in advanced classes, or in those devoted exclusively to drama. The notes, while helpful and stimulating, seem hardly sufficient for such a difficult text. The introduction furnishes us with a well written commentary of the long and eventful life of the author, divided almost equally between a diplomatic career and that of creative writing. It also contains one of the most complete accounts that has as yet appeared in English of his mystical and deep-reaching conversion in early manhood to a serene and unquestioning Catholicism. This momentous spiritual change in the life of Claudel, similar in many circumstances to the celebrated *nuit mystique* of Pascal, has etched itself indelibly into everything he has written. Claudel's confident expression of elevated faith reaches perhaps its highest point of mystic symbolism, artistic perfection, and even of persuasiveness, in *L'Annonce Faite à Marie*.

Unfortunately, most of Claudel's plays present obscure structure, involution of ideas, and complexity of language . . . eleusinian weirdness at times . . . that render them impractical for the stage. Consequently they are better suited for reading and quiet meditation, if one can create the proper patient mood. To serious students of drama it is not a little disconcerting that an intelligent and highly gifted author should wilfully choose the dramatic form for obscuration of ideas. The ancient suspicion arises that religious ecstasy may at times be associated with a certain amount of hokus-pokus. Certainly in Claudel the line of demarcation between mysticism, mystery, and mystification is a fleeting one.

Of his 16 plays, *L'Annonce Faite à Marie* comes nearest to the possibility of successful dramatic representation. It has been produced experimentally in most countries of the Western World by Little Theater groups before select audiences and in several instances has won high praise. Indeed, it is conceivable that, with certain modifications, it might become the occasion for a traditional national open-air festival, as did some of its illustrious medieval prototypes, notably the Passion Play. Its appeal is properly to all classes of society, its background is interwoven of the history of France . . . primitive, medieval and modern . . . its message is that of hope and ultimate redemption through love and sacrifice. When once we penetrate beyond the less obvious, we find its atmosphere, vitality, psychology and realism redolent of the very soil of France and of the indomitable French will to live. In spite of the dizzying modern tempo, *plus ça change plus c'est la même chose*.

No doubt at the present moment this tender and beautiful play has a new connotation for many who paid it little heed before; for in times of greater disaster men's minds turn inevitably to religion and to her erstwhile handmaid, religious drama. The subject matter of *L'Annonce Faite à Marie* has proven inexhaustible for almost 2000 years. All who read it will recognize the leading motive of some of the world's most sublime music and countless world famous

paintings, the inspiration for many of the elaborate Gobelin and Beauvais tapestries, the theme for the exquisite stained glass windows at Chartres and other familiar monuments to Our Lady, the romance itself and the *raison d'être* of the transcendent, deathless cathedrals of France.

ALEXANDER G. FITE

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* * *

Modern German. By Robert Lohan. (New York: Frederick Ungar. 1944. pp. 263. \$2.75.)

Most foreign language textbooks published in the past fall into fairly clear-cut categories. They can usually be classified as grammars, as composition or conversation texts, or as composite composition-conversation books. Robert Lohan's new volume combines the features of all four and rests on the premise that speaking, writing, and reading should proceed simultaneously. Although the approach is not new, few well-rounded textbooks are available to those who want to teach grammar, conversation, and composition in equal proportion within their elementary classes. Robert Lohan's intent was to provide such balanced material for beginning classes.

The first 75 pages are entitled "Play" and consist of short reading selections written in a pleasantly modern tone. As far as page 38 a visible vocabulary accompanies the reading. From that point on the student must look up unfamiliar words in the back of the book. Unfortunately, little attention is paid to the frequency word list. Furthermore, from the first lesson on a huge number of new words including a comparatively small number of recognizable cognates is given to the student in each assignment. Little attempt at repetition of words, so important in the initial stages of language learning, is made. In each reading lesson the student is referred to another page in the second section of the book entitled "Work." This portion is devoted to summary discussions of grammar, lively conversations, and exercises in composition. Grammatical explanations are given in an informal and occasionally jocose tone. We find however a considerable number of oversights and inaccuracies which would provide rich material for Professor Kind of the University of Tennessee who specializes in meticulously detailed reviews. They are too numerous to list here.

Both student and teacher will find the organization of material somewhat cumbersome and confused. One feels that the substance of the book has not been worked through repeatedly in the classroom, a procedure by which the text of Sharp and Strothmann, the books by Goedsche, or the recent one of Rehder and Twaddell have profited so much.

The underlying idea of *Modern German* is valid and praiseworthy. The "Vorwort an den Lehrer" contains sound suggestions. Although the execution in the text proper does not quite live up to the promise, teachers of German will be interested in examining this volume.

HAROLD VON HOFE

University of Southern California

German Life In Literature. By Robert Lohan. (New York: Frederick Ungar. 1944. pp. 165. \$2.00.)

The publisher's description on the jacket of this volume, a "story of German literature and anthology of its masterpieces" gives us a better clue to its contents than the title, which implies a sociological approach. It is meant for "intermediate and advanced classes in high schools and colleges." Within the cover of this book we find a catholic selection of excerpts from German literature arranged chronologically, beginning with a few lines of the *Nibelungenlied* and ending with five scenes from Schiller's *Kabale und Liebe*, one of them abridged. The material chosen for inclusion is knit together by explanations and elaborations which constitute in summary form a history of German literature. Occasional references are made to world literature. The selections reveal a sound critical sense although they reflect personal preferences, as must inevitably be the case when so wide a span is covered. A partial vocabulary is given on the margin of each page. There is none in the back of the book.

In the preface Robert Lohan voices keen dissatisfaction with the teaching of German in this country and he discloses his motives for writing the text. "The student gets the erroneous idea that German literature has reached its peak in *Immensee*, . . . *L'Arrabiata*, . . . and perhaps Mr. Slezak's *Sämtliche Werke*. It is as if Wieland and Lessing, Goethe and Schiller, Grillparzer and Kleist, Heibel and Otto Ludwig, Heine and Lenau, Hermann Hesse and Thomas Mann, Gerhart Hauptmann and Arthur Schnitzler had never written a word." The author's aim is to fill the gap. The above accusation and others which are unjustified in the case of many institutions will alienate some instructors, we fear.

There is the charge that authors of previous historical surveys "lack the courage or the insight to omit items which do not mean much to Americans, and they lack the imagination to highlight the points of importance to English speaking people." On the other hand, do Thomas Murner, Johann Fischart, Hans Sachs, Friedrich Logau, Lohenstein, Gleim, Hagedorn, and Gellert, or even Wieland and Klopstock, all represented in this book, mean very much to Americans? To be sure, material about Lessing, Goethe, and Schiller and excerpts from their works fill the greater part of the book.

We can anticipate other objections. First, there is a large group of teachers who feel the anthology method of studying literature to be unsound, preferring to concentrate on individual writers. This reviewer belongs to that group. Second, some will look askance at the condensation, by arbitrary omissions, of scenes from classical plays.

The fact that we must doubt wide acceptance of this text is a source of regret, particularly since its author has put much thought and time into a labor of love. His sincerity and his deep interest in furthering the study of German literature are unquestioned. A second volume, covering the nineteenth and twentieth centuries, is in preparation.

HAROLD VON HOFE

University of Southern California

Japanese for Military and Civilian Use. By Richard D. Abraham and Sannosuke Yamamoto. David McKay Co., Philadelphia. 1944. pp. 159.

It is a good book for beginners in Japanese language who have no time to attend regular classes: In this book the Japanese sentences are Romanized so that everybody can read without a teacher, even though the reading will not be perfect. Every sentence is translated. A number of military terms are included besides the common words. So, this book will be welcomed by everybody who is interested in learning Japanese.

Of course, I do not say that it is a complete course for Japanese or that one may speak Japanese after reading this book. With a Romanized version one can only taste the language. He cannot read a Japanese book, newspaper, or a letter written in the native scripts. He cannot write so that a Japanese person can read it. But, he may hear and talk a little. Anyway, as a first step toward a complete study, this book is recommended.

Of course, this book deals only with the contemporary conversational language. It is rather wise to confine it to the conversational form only, because it will rather confuse the students if the literary, epistolary and classical styles are introduced simultaneously.

Like other language textbooks each lesson has a text, vocabulary and explanatory notes. And at the end of the book there are English-Japanese and Japanese-English vocabularies. The texts are arranged in grammatical sequence. The only regret is that the book is rather too small and too simple. For regular students it will provide interesting side-reading material.

C. H. LEE

University of California at Los Angeles

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Contos Do Brasil. Edited by D. E. Lee Hamilton and Ned Carey Fahs. F. S. Crofts and Company, New York. 1944. V+241 pp. text, pp. 245-332. Notes and vocabulary.

Some of the Portuguese readers which have appeared within the last two or three years have greatly aided in meeting the needs of the growing number of classes in the language. Material hitherto available was inadequate. Almost every new book that has appeared has shown a definite step forward. The appearance of a book such as *Contos do Brasil* is indeed a welcome and valuable addition.

Contos do Brasil contains no "classroom tailored" stories. "The stories have not been in any way adapted, with the exception of a very few deletions and minor changes in punctuation." They are arranged in the order of increasing difficulty. The choice of material is very good, with various levels of language ranging from the classical style of Machado de Assiz to the colloquial idiom of Mario do Andrade. There are sixteen short stories by such authors as Coelho Netto, Ribeiro Couto, Telmo Vergara, Medeiros e Albuquerque, R. Magalhães Junior, Gastão Cruls, Monteiro Lobato, Luis Jardim, and others. The stories as a whole give a very complete picture of Brazilian life. There are scenes from almost every phase: country and city life (*Cenas da Vida Carioca* by Marques

Rebêlo), politics, religion, superstition, schools (*As Calças do Rapozi*; a story which all students will read with great enjoyment).

The book contains footnotes almost entirely in Portuguese which explain difficult passages and also points of grammar. The latter may be profitably used as a grammar review by the student. Two very good maps of Brazil are given; one of them with the "nomes de geografia brasileira mencionados neste livro" is especially valuable. The General Notes which contain brief biographical sketches and, wherever necessary, the background of the stories, will awaken the students' interest in Brazilian literature. The outstanding works of each of the authors are listed in the General Notes. In answering the questions at the end of each story, the student gives proof of a thorough assimilation of both the linguistic and the cultural elements.

The Editors follow in this text the spelling given by Estevão Cruz, *Vocabulário Ortografico da Língua Brasileira*, third edition, 1940 (Livreria do Globo, Pôrto Alegre).

It is the reviewer's opinion that a book such as *Contos do Brasil*, for the best results, should be read in second year of College Portuguese after the student has completed a grammar and two or three readers. Only then will he fully appreciate and thoroughly enjoy such a collection of stories.

ISABEL LOPEZ DE HERWIG

University of California at Los Angeles

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Colloquial Russian. By Mark Sieff. E. P. Dutton & Company, Inc. 1944
New York. \$2.50.

As an advocate of teaching the Russian language by the direct method, I recommend the help of an instructor for students who wish to obtain the best results in any language. But, as is stated in the Preface in *Colloquial Russian*, this book has been written expressly for adult students who are unable to attend classes. For this purpose the book has a relative value.

Every person who wishes to become acquainted with the Russian language will find in it a short but complete treatment of grammar, syntax, and vocabulary for everyday use. *Colloquial Russian* is up-to-date, and no doubt will be a great help to those who are interested in the Russian language.

There are many books on the market for self-study, but we have found that only two of them on the Russian language have value. They are the above-mentioned one which is published by Dutton, and the book by Anna Semeonoff published by the same company.

Mark Sieffer's *Colloquial Russian* is a very good investment for the student of Russian, but only in exceptional cases do we advocate that the student try to learn the language by himself. Only by attending classes and with the help of instructors, do students of any language obtain the best results. Mark Sieff's book is well printed and the price is very reasonable. We recommend it to all students of the Russian language.

S. A. MORNELL

University of California at Los Angeles
Extension Division

Russian-English and English-Russian Dictionaries, two volumes. By Professor V. K. Müller. E. P. Dutton & Company, Inc., 1944. New York. \$3.00.

It is commendable that with the coming popularity of the Russian language there is now on the market these worth-while Dictionaries. Each volume has about 60,000 words and will serve the purpose for serious students of Russian. V. K. Müller's Dictionaries are superior to others, except Siegal's, which is more costly than those mentioned in this column.

The print is clear although in the English-Russian volume the capitalization is not good, for it is not sufficiently distinctive nor is the print dark enough.

We do congratulate the publishers on introducing these Dictionaries which are needed so greatly. The price is reasonable and the bindings are good. We recommend them to all who are interested in Russian.

S. A. MORNELL

University of California at Los Angeles
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Babcock, James C., and Treviño, S. N., *Introduction to Spanish*. Boston: Houghton Mifflin Company, 1944. Illustrated. x+198 pp. Price, \$1.90.

Spanish teachers have looked long for a beginning grammar that was both readable and teachable. *Introduction to Spanish* should meet these requirements, for here is a superior text that is comprehensive and yet simple enough to be intelligible to freshmen.

The book is attractive in format. It has large pages that open readily and lie flat. The English-Spanish Vocabulary is instantly accessible through the aid of a single semi-circular cut, thumb-index style. It would have been an added convenience had the Spanish-English section been designated likewise, but that is a minor objection. The text, through brief (24 lessons, totaling 198 pp.), is remarkably complete. More grammatical information is given than in some so-called "review" grammars, yet the explanations remain concise and readily understandable.

Excellent features include the almost "chatty," informal introduction to grammatical topics in general, the vivid differentiation between *ser* and *estar*, the comprehensive treatment of the passive voice, a workman-like coverage of the subjunctive, and an unusually clear explanation of the personal *a* as a sign of the direct object. Maps and pictures should stimulate student interest, and occasional inserts, in English, treat of the geography, history, and language of the Hispanic world, with emphasis placed on Spanish America. The parallel sentences used to illustrate and to contrast the uses of the subjunctive and the indicative moods in adjective and in adverbial clauses, should prove most helpful to students in understanding underlying principles of subjunctive usage.

Certain objections, quite naturally, arise with regard to this text, but most of them are minor in nature. For instance, the first footnote in the introductory assignment on pronunciation (p. 3) makes the statement that "*y* is a vowel when it ends a word," which may arouse some mild conjecture as to why such a word as "Paraguay" should not be stressed on the next to the last syllable.

Some teachers may wish that each lesson had contained more sentences for translation from English into Spanish. This reviewer's chief regret was that no explanation of the regular use of the conditional as plain past future tense was given.

Such objections, however, are of relatively slight importance, when the outstanding merits of the text as a whole are considered.

ROBERT AVRETT

Texas College of Mines and Metallurgy, El Paso, Texas

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LaGrone, Gregory G., *Conversational Spanish for Beginners*. New York: Henry Holt and Company, 1944. viii+219, lv pp. Price, \$1.40.

Conversational Spanish, logically enough, is becoming increasingly popular just now, and it is natural that a flood of beginning and intermediate texts in this field should have appeared recently. What is unfortunate, though, is that most of these textbooks seem the outgrowth of theories that have been insufficiently established to prove their practical value under average classroom conditions.

Mr. LaGrone's book shows painstaking care, particularly in some of the grammatical explanations; but its practical assistance in beginning classes scattered throughout the country is problematical, especially in the Southwest and in sections where Spanish is heard regularly. The examples of Spanish conversation are, in the main, sound and useful ones, but generally too brief for effective use in any but small classes. Certain explanations found in the Table of Pronunciation might well prove confusing to students who are compelled to learn pronunciation without the aid of a well-equipped phonetics laboratory. The thirty lessons, however, have been arranged with considerable care as to gradually ascending degree of difficulty, and the vocabulary employed is to be commended for its high percentage of "practical" words and phrases.

ROBERT AVRETT

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Cuentos Del Sur, edited by Alberto Vázquez. Longmans, Green and Company, New York, 1944. 248 pages.

The aim of the editor has been to assemble in one volume a collection of short stories covering a wide variety of subjects and portraying different phases of Spanish American life. According to his preface, it is designed to furnish the second-year student with material which will hold his interest while overcoming the difficulties of learning the language.

The book contains, in all, twelve stories. It represents the talent of six of Latin America's outstanding contemporary writers—Manuel Gálvez, Hugo Wast, Manuel Rojas, Benito Lynch, Rafael Maluenda, and Horacio Quiroga.

The stories themselves are well chosen from the standpoint of interest and variety; they range from a ghost tale through an episode among hospital interns, to virile stories of the pampa and the forest. Each one catches and holds the reader with its own special fascination.

The volume is attractively bound and printed. There is a questionnaire for each story, and a vocabulary at the end. In addition, each page is footnoted with explanations of the more difficult constructions.

The editor has achieved his aim in regard to presenting varying aspects of Spanish American life. He has fallen short, though,—in spite of notes and vocabulary—in his effort to make it a reader for second-year students. The type of story and the various styles of the authors preclude the achievement of that particular goal.

Cuentos Del Sur is a very valuable volume, however, and if used in a higher level—third or possibly fourth year—it should prove interesting and profitable for all concerned.

JANICE HAMILTON

University of California at Los Angeles.

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An American Pronouncing Dictionary. By J. S. Kenyon and T. A. Knott. (Merriam Company, 1944. Pp. lii—484.)

An American Pronouncing Dictionary, the consummation of six years of painstaking effort by J. S. Kenyon and T. A. Knott, brings to students of phonetics an authoritative report of cultivated colloquial English in the United States. The nature of the study, and its scholarly level of presentation, qualify it as as the equivalent of Daniel Jones's, *An English Pronouncing Dictionary*, which records the pronunciation of Southern British English.

Assistance in the completion of the imposing task was furnished by a grant of funds from the Carnegie Corporation; and the collation and arrangement of the materials was facilitated by the co-operative efforts of phoneticians throughout the country. The publisher is the G. & C. Merriam Company, with which Professor Kenyon was associated as editor of pronunciation during the preparation of *Webster's New International Dictionary, Second Edition*.

The purpose of the new dictionary is, to quote the editors, "... quite new in America" (vii). A principal claim to uniqueness is that the context deals solely with pronunciation. In fact, adherence to this objective was often a determining factor in the choice of entries of such types as proper names and places.

An American Pronouncing Dictionary may be placed in clearer perspective in relation to its identity and functions by contrasting it with the prototype of phonetic pronouncing reports, Daniel Jones's, *An English Pronouncing Dictionary*, and with an outstanding dictionary of the conventional type, *Webster's New International*. This procedure reveals that, while the new edition, like the one of Daniel Jones, records regional pronunciations, it is disparate in scope from the latter's lexical study. The former presents the usages of bodies of people in widely separated geographical areas and markedly different traditions and cultures, whereas the latter reports the vocabulary of a limited and nearly homogeneous class of people in a type of speech indetical with that of the editor.

The nature of the exposition of the book by Kenyon and Knott is also dis-

similar to that of the *New International*. *An American Pronouncing Dictionary* presents—exclusively in phonetic script—colloquial pronunciations, “. . . the speech of well-bred ease—not slovenly or careless speech, nor, on the other hand, formal platform speech” (vii). The *New International*, in contrast, states as its purpose the presentation of public-speaking usage, while at the same time acknowledging the propriety of colloquial speech: “. . . the style adopted for representation is that of formal speech. . . Colloquial may be as correct as formal speech . . . They (colloquial pronunciations) do exist . . . when the occasion suits . . . ” (xii).

The scope, also, of the two dictionaries is different. The *New International* reports the pronunciations of all parts of the English-speaking world, whereas the phonetic dictionary chronicles only the usages in the United States. Again, the *New International* excludes symbolic representations of sounds in connected speech, while Kenyon and Knott indicate pronunciations modified both by the effect of words on each other, and from the influence of rhythm, rate of speech, intonation, sense stress, et cetera.

Concerning the serviceability of the new book: the purpose is realistic, and the pattern is practicable. First, the vocabulary is substantial, comprising the great body of common words for which colloquial pronunciations have been established. While the number of entries is not indicated, the reviewer's estimate would approximate 39,000. In the second place, the work provides a standard for “easy English” when regional pronunciations differ from those of formal public address. Third, adaptation to the needs of college students is purposed by the inclusion of many names of historical and literary importance. And finally, foreign students will find the book useful as an authoritative source of reference for American “running speech.”

The editors do not intrude their pronunciation preferences, adhering rather to the policy of recording only cultivated usages, for, in their words: “No other standard has ever finally settled pronunciation” (vi).

The following limitations in the scope of the work are acknowledged: it is not suitable for use as a source book for the study of American dialects; nor is there a complete record of Southern speech, since the usages of that region have not been fully investigated; and Canadian speech is not fully reported, owing to the incompleteness of the questionnaire returns.

The Introduction presents a nucleus background of historical and comparative phonetics and explains the method of presentation. Included are seventeen pages of acoustic explanations, two organic charts, and an adequate treatment of the phonetic symbols.

Pronunciations are indicated by the alphabet of the International Phonetic Association, using a narrow transcription of twenty-one extra vowel-symbols. Although spelling and pronunciation fragments, regional labels, abbreviations, and special signs are used copiously, their connotations are easily comprehensible and the consequent economy of space permits the inclusion of more entries. Headwords are in lightface roman; pronunciations, derivatives, and variants, in boldface phonetic symbols. A key to pronunciation is included on each page.

Concluding, it may be said that phoneticians who are cognizant of the advantages of a universal standard of pronunciation, and comparative phonologists

whose researches are contingent upon an ever-increasing accumulation of data concerning sectional speech, will derive new interest and stimulation from the appearance of *An American Pronouncing Dictionary*.

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* * *

L'Amour lointain de Jaufré Rudel et le sens de la poésie des troubadours. By Leo Spitzer. University of North Carolina Studies in the Romance Languages and Literature, V, Chapel Hill, 1944.

Most readers, I presume, think of Rostand's *La princesse lointaine* when they see the name of Jaufré Rudel or hear of the romantic theme of love-in-a-distance. We can be grateful to Professor Spitzer for having endeavored to restore the Provençal poet and the *amors de terra lonhdana* to their proper place in the Christian ideology of the Middle Ages. Spitzer's study thus has a significance which transcends the immediate object of his investigation. Quite aside from whether or not we accept his theory, his study is an example of what a good humanistic method is like.

In 1942 Mrs. Grace Frank propounded a novel interpretation of Jaufré Rudel's distant love. After making a careful survey of the views of other scholars, she came to the conclusion that the *terra lonhdana* is in reality nothing else than the crusader's longing for the Holy Land. To quote her own words with regard to Rudel's "Quan lo rius de la fontana"—his second poem:

The phrase . . . taken by itself and without reference to the [unreliable Provençal] *vida* seems naturally to refer not to the Countess of Tripoli, nor to Eleanor of Aquitaine, the Blessed Virgin Mary, Helen of Troy, nor to a purely spiritual passion, but to the poet's love of a distant land, i.e. the Holy Land, here personafied, or represented figuratively, as love of a far-away mistress.

And when Rudel proclaims:

E non puese trobar mezina
Si non au vostre reclam
Ab atraich d'amor doussana
Dinz vergier o sotz cortina
Ab dezirada companha,

she explains that "in other words, his soul will not be saved if desire for a woman of flesh and blood prevent him from going to the Holy Land." Into this positivistic pattern Mrs. Frank, with great acuity, then fits or attempts to fit the rest of the poet's work. Factually Mrs. Frank makes out an excellent case—Spitzer is the first to admit this, and the reader will do well to peruse her article with care before venturing an opinion. Moreover, the distance at which we today are from the event gives added plausibility to her explanation. But one hesitates to follow her when, at the close of her argument, she lamely adds:

¹MLN LVII (1942), 528-534.

Many a modern poet writes love lyrics compounded of emotions that are at once realistic and idealized. With how much more reason must this have been true of mediaeval poets!

It is unnecessary to comment here on the ingenuousness of this statement, especially as regards the very sophisticated Rudel.

On the other hand, Spitzer goes to the heart of the matter in interpreting Rudel on the basis of what we know about troubadour terms and the use of them by other Provençal poets. Thus, he is quite right in saying: "Je défie n'importe qui de me fournir un passage de poésie amoureuse anc. provençale (en dehors de l'école de Marcabru) ou 'doux' (*doussana*) appliqué ait un sens despectif." So that the passage we quoted above must mean: "I can find no remedy [Ovidian] unless I heed your call with its lure of sweet love, etc."—for the mediaeval, Provençal concept is that sensual love, desired (*dezirada*) but not enjoyed, is the first step in the idealizing process. If you will: Plato or St. Augustine; but according to Spitzer it underlies the notion of the far-off or distant and it explains the *joï* so often mentioned in the poetry of the time, a motif which is reflected in Chrétien de Troyes' *joie de la cour* and his later *amour courtois*, where, as in the *Roman de la charrete*, the word for 'love' is itself a feminine like its Provençal prototype *amors*.² In short, *Amors de terra lonhdana* (like *amor de lonh*) is an adjectival, not an objective genitive; it means 'love from afar' and not 'love for a far-off place.' It is not the love of the Holy Land, but the love coming from the poet's far-off or distant lady.³ The latter is not an allegory (the view of Mrs. Frank), nor a mystical sublimation of the poet's self (the view of Casella), but a real person made ethereal or ethical like the Beatrice of the Divine Comedy. In Spitzer's own language:

Etre douloureusement tourmenté par l'aiguillon charnel sans succomber, c'est l'orgueil moral du troubadour . . . Il se maintient avec une virtuosité morale dans un équilibre parfait—désirant, ne consommant pas—à côté du précipice dans lequel il peut toujours tomber.

Cette poésie 'française méridionale' de la 'mesure,' aussi austère dans son contenu idéologique que rigoureuse dans son formalisme, est une poésie classique d'origine chrétienne—comme celle du XVII^e siècle français: la 'tristesse majestueuse' et le renoncement de Bérénice planent sur elle.

Whatever *sens* (Lat. *sensus*) we give to mediaeval literature, the 'moral' sense is fundamental. Even in the Tristan story it is the 'moral' wrong done Mark that makes the lovers suffer and yet, in the end, exalts them (*Liebestod*). Wisely, Spitzer refers us to the article of Mme. Lot-Borodine in the *Mélanges Jeanroy* and the suggestive study ("Passio als Leidenschaft") by Auerbach in *PMLA* LVI (1941).

There is not room here to go into the subject further. Suffice it to add that the interested reader now can choose between two hypotheses as to the meaning of Rudel's poetry. He is confronted with the old question "what is 'poetical'?" Is not every poet—every real poet—a weaver of dreams clothed in terms of his own age? Personally I favor Professor Spitzer's interpretation.

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²For details see Cross & Nitze, *Lancelot and Guenevere*, p. 95, note 3.

³Allied to this is *Amor in absentia* (Irish *grád ecmaíse*), on which see Cross, *MP* XII (1915), 612.

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